

Stuck at the bottom of the heap
Giving to LGBT groups reaches \$30
mil, a paltry piece of a \$30 billion pie.
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Going strong one year later
Dufty's Castro housing pro-
gram for youth is a success.
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Art on the pulse
Tariq Alvi's 'Super Pride
& Super Prejudice.'
see Arts section



BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

Molestation case walks slippery slope for TG advocates

by Zak Szymanski

To her defense attorney, she is a troubled young person who needs to undergo psychiatric evaluation and should not be facing trial. To the prosecution, she is a sexual predator who allegedly lied about her age, gender, and numerous other facts in order to victimize young girls. But to transgender advocates, the local case of Lakesia Michelle Mason raises red flags, particularly because the prosecution and mainstream media outlets seem to be equating "posing as a male" with "deception" and criminal conduct.

Mason, 18, of Daly City, was arrested in January for allegedly posing as 12-year-old twin boys in order to date a 13-year-old girl and an 11-year-old girl. Prosecutors said she met the girls last fall, and that her relationships with them included kissing and sexual fondling in both Daly City and San Francisco.

In March, Mason pleaded not guilty to several felony counts of lewd acts upon a child. Last week, San Mateo County Superior Court Judge Craig Parsons ordered Mason to undergo an evaluation by two doctors to determine whether she is fit to stand trial. Steve Chase, Mason's defense attorney, expressed doubt to her competence because he believed she was not able to understand what was happening during court proceedings, he said. Doctors will report their findings and recommendations on May 6 and criminal proceedings against Mason have been suspended in the meantime.

"The case of Lakesia Michelle Mason is very complex. The prosecution of this poor little girl is an abomination," Chase told the *Bay Area Reporter*, noting that the defendant's mental and intellectual capacities were diminished, and that had she been just a few months younger her case would be in the juvenile division.

Chase also said he believed there is a homophobic motivation behind the prosecution of Mason.

"The anger and zeal of the [victims'] parents is a homophobic zeal, more so than what they would feel if this were an 18-year-old boy making out with their daughters. And Lakesia herself is a little girl. She is a victim. I don't think she has the ability to understand everything intellectually and emotionally and I think to prosecute her is a horrible abuse of the law driven by homophobic fears," said Chase.

San Mateo County Deputy District Attorney Elizabeth Raffaelli told

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Human Rights Commission in jeopardy, say advocates

by Zak Szymanski

Legislation aimed at strengthening San Francisco's nondiscrimination policies in hiring contractors may actually have the opposite effect, concerned LGBT advocates said this week. Furthermore, the city's Human Rights Commission and its nationally influential LGBT Advisory Committee may suffer serious consequences if the legislation goes forward as proposed, they said.

At issue is a working draft soon to be introduced by Supervisor Fiona Ma that is meant to permanently bring the city in compliance with Proposition 209, the voter-passed initiative of 1996 that prohibited minority based preferences in public hiring, contracting, and education, effectively banning affirmative action statewide.

Despite the passage of 209, San Francisco continued to implement its affirmative action ordinance, until a court ruling last year barred the city from doing so. In response to the injunction, the San Francisco Board of

Supervisors has been reauthorizing emergency legislation every 60 days to ensure nondiscrimination in contracting despite 209. Such legislation has aimed to promote opportunities for disadvantaged businesses rather than requiring race and sex based preferences. Ma's legislation is a permanent 209-compliant policy that many in the community say does strengthen protections by establishing much-needed protocols to ensure that the city is not discriminating against minority owned businesses. The problem, however, is not the legislation's nondiscrimination policies, but rather, who would be responsible for enforcing those policies if certain language makes it into the bill.

Currently, HRC is responsible for ensuring that all city departments hire contractors in accordance with the city's nondiscrimination policies. At press time, a copy of Ma's working legislation was not yet available. But stakeholders involved in the drafting of the bill—including representatives from Ma's office—said that one clause in particular—which al-



page 23 ► Supervisor Fiona Ma

AMFAR conference looks at AIDS in minorities

by Matthew S. Bajko

For years researchers have struggled to explain why gay black and Latino men are disproportionately more impacted by the HIV epidemic compared to gay white men. The issue is doubly perplexing when studies show that blacks and Latinos are less likely to report drug use and unprotected anal intercourse than whites, behaviors that health officials frequently warn increase people's risk of contracting the virus.

"You would think whites would have a higher prevalence rate but we see exactly the opposite," said Nina Harawa, a former HIV epidemiologist for the Los Angeles County Department of Health Services. "The assumption is black and Latino men are not using condoms. That is assumed because of higher HIV rates, but we don't really know."

Harawa, who now tracks HIV rates within L.A.'s county jails, came to the 17th American Foundation for AIDS Research's AIDS Update conference, held in Oakland this week, to address why HIV incidence is so high among African American and Latino communities when risk behaviors are no higher than other racial groups.

What she found in preparing for her presentation surprised even her.

Working off the hypothesis that gay black and Latino men's social and sexual networks may account for the higher risk of infection, Harawa examined data from the young men's survey, a national study of gay men age 15 to 22 conducted during the late 1990s. But the data found little support for her theory.

What she did find is that the sexual behaviors of young gay black and Latino men may



Dr. William King at Monday's plenary session of the AIDS Update conference.

be impacting their HIV rates. According to the survey data, white men reported having more sexual partners than blacks and Latinos but reported having less anal sex. Instead, they were more likely to engage in oral sex.

Black men were more likely to have had anal sex.

"The same is true of Latinos," said Harawa. "There is greater risk even if condoms are used."

And black men reported being sexually active at a younger age than white men. While white men had a median age of 17 when they first had anal sex, blacks' median age was 16.

"It is only a one year difference but in adolescence it is a long time," said Harawa.

However, reaching men at such a young age presents special hurdles, noted Harawa.

"It is a huge challenge to get sexually appropriate intervention content to young men who have sex with men. Ideally we want to reach them at age 13 and 14, but we already have problems with sex ed in schools," she said.

Reaching black and Latino men at an early age is critical, she said, when the data shows these men face increased risk for becoming HIV positive between age 16 and 18.

In urban cities such as Oakland, where truancy rates for high school students have become an epidemic in their own right, health workers worry that the problem is contributing to HIV rates.

"When you are truant and not in school all day you are mischievous and have a lot of time to get in trouble," said Greg Miller, a nurse care manager in Oakland attending the AIDS conference. "The challenge is definitely there and we have our work cut out for us."

Even when Harawa examined more recent data from a Los Angeles survey of gay men ages 23 to 29 conducted in 2004, she found similar results to the older survey done with the younger men. While 45 percent of the white men reported having unprotected anal sex in the past 12 months, only 35 percent of blacks reported engaging in unsafe anal sex. The only difference seen was in Latinos, who reported similar risk as the white men.

Despite the less risk behavior, African Americans once again had a higher rate of HIV infection. According to the data, one-third of blacks tested positive, while a quarter

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AEF hosts 'Fortune Tellers Ball' next Sun.

By Zak Szymanski

Worried about your future? Next weekend may provide the perfect opportunity to gain some insight while also helping to ensure the future for people with HIV/AIDS.

On Sunday, April 24, the AIDS Emergency Fund will host its "Fortune Tellers Ball" — an evening of psychics, clairvoyants, tarot card readers, and astrologists — as its annual fundraising and awards gala. The event will be held from 5 to 9 p.m. at the IMG Home Showroom at 1830 Harrison Street in San Francisco. Guests can partake in fortunetelling services, gourmet delicacies from Out Of Thyme Catering, and beverages provided by area wineries and Absolute martinis. Entertainment includes belly dancers and a special fire performance, and the evening will conclude with a silent and live auction including items such as a seven-day cruise for two on Holland America cruise lines.

The centerpiece of the evening will be the awards ceremony, which celebrates the contributions of AEF volunteers and donors.

This year's honorees include Glennon Sutter, AEF board member for five years, longtime leader of the Bare Chest Calendar fundraising efforts, and the driving force in the kitchen at AEF's annual Christmas Eve dinner for



AEF's Mike Smith

PWAs.

Harry Lit, Allen Eggman, and the Lazy Bear Fund will also be honored for their exemplary fundraising efforts on behalf of Breast Cancer Emergency Fund. Lit and Eggman have grown the Russian River's Lazy Bear weekend into an event that now raises more than \$100,000 per year for a dozen charities including AEF and BCEF.

Gary Virginia will receive an award for his volunteer service to the HIV/AIDS community; for six years Virginia served on the board of Positive Resource Center, and he is the founder of Krew de Kinque, a Mardi-Gras-style fundraising organization.

Real Bad XVI will be honored

for its outstanding contributions; AEF's single largest private donation in 2004 came from Grassroots Gay Rights West, the group behind the Real Bad Party that is thrown during Folsom Street Fair weekend.

Finally, Lyon-Martin Women's Health Services will receive an award for its 25 years of providing free or low-cost medical care to low-income women and transgender clients. Lyon-Martin assists AEF clients with accessing emergency financial assistance.

AEF Executive Director Mike Smith said this year's AEF awards recipients are a source of pride for himself and the organization.

"The honorees are some of the hardest working people in the community. Harry Lit's been doing Lazy Bear weekend for 10 years. Glennon Sutter has been doing the Bare Chest Calendar since the 1990s. Gary Virginia has been out there raising money for AIDS organizations for at least 15

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Correction

We goofed! The photo caption with the story "Gay pagan dancer wants respect for tradition in the March 31 issues obviously should have read "Walter Thompson III in costume."

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New interim director at San Francisco Pride



Interim Pride Executive Director Lindsey Jones, left, with Pride board President Joey Cain.

by Zak Szymanski

There's new leadership at the San Francisco LGBT Pride Committee, as executive director Teddy Witherington has taken a leave of absence after eight years on the job.

Filling his shoes as interim executive director is Lindsey Jones, 43, who has served as Pride's deputy executive director since last November. She takes the position at a salary of \$60,000, working roughly 85 hours a week, and described her job as a labor of love as well as a natural progression from her previous work.

"It's fantastic. It's one of the

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San Francisco pharmacies begin selling syringes without prescription

by Cynthia Laird

Starting this week, many pharmacies in San Francisco began selling syringes without a prescription. The move comes after Mayor Gavin Newsom and the Board of Supervisors recently approved local legislation in accordance with a new state law that Governor Arnold Schwarzenegger signed last fall.

Under SB1159, authored by former state Senator John Vasconcellos (D-Santa Clara), pharmacies may sell up to 10 syringes to an adult without a prescription. Proponents of the law say it will help decrease new HIV infections among injection drug users, who don't always use clean needles, despite years of needle exchange sites operating in the city.

Known as the Local Disease Prevention Demonstration Project, San Francisco's program began Tuesday, April 12. Health officials said that all Walgreens pharmacies in the city are participating, and a spokesman at the Castro Walgreens confirmed his pharmacy is taking part in the

project.

"This is an exciting opportunity for the business community and the public health department to join forces to prevent serious illness in San Francisco," Health Director Dr. Mitch Katz said in a statement. "We believe this is an important demonstration project and I thank our community pharmacies for their commitment to public health."

It is expected that other local pharmacies will soon join the program.

District 8 Supervisor Bevan Dufty said the local legislation that the board passed moved very quickly.

"I commend DPH and Walgreens for moving expeditiously to make clean needles available through pharmacies," Dufty told the *Bay Area Reporter* Tuesday. "It's an important step in the city's HIV prevention program."

The San Francisco AIDS Foundation, which operates needle exchange sites in the city, also praised the new program.

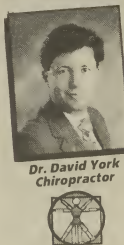
"The city of San Francisco is once again taking a leadership role in preventing new HIV infections and other blood-borne diseases,"

said Fred Dillon, SFAF policy and communications director. "This new law gives intravenous drug users an additional option to obtain sterile syringes, which has been proven countless times to reduce HIV infections without increasing drug use. This project will further demonstrate that access to clean needles saves lives."

Under the new law, in addition to selling up to 10 syringes to an adult, pharmacists will provide purchasers with information on how to access drug treatment; information on testing and treatment for HIV/AIDS and hepatitis C; and free sharps containers for safe disposal of used syringes.

Health officials said the syringes retail for approximately 50 cents each.

City officials estimate that nearly 20 percent of San Francisco's 17,000 IDUs are infected with HIV and 97 percent are infected with hepatitis C. While there are several needle exchange programs in the city, health officials said that approximately 13 percent of new AIDS cases reported in 2004 identified injection drug use as the main exposure category. ▼



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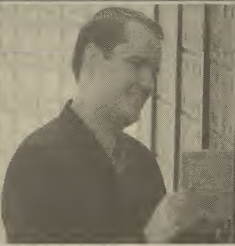
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Tax day protests around Bay Area

compiled by Cynthia Laird

Marriage Equality California chapters in San Francisco and the East Bay will hold demonstrations protesting tax inequities for same-sex couples on tax day, Friday, April 15. Same-sex couples are prohibited from filing joint tax returns and are denied many other tax benefits, noted Molly McKay, field director of Equality California, with which MECA is affiliated. The groups have been holding annual protests on tax day for the last several years.

In San Francisco, the demonstration starts at 5 p.m. at the Rincon Center Post Office, 180 Steuart Street, downtown.

In Oakland, protesters will gather from 5 to 7 p.m. at the main Post Office, 1675 7th Street, near the West Oakland BART station.

"People from all over the area come to drop off their taxes and they will see us there reminding them that we pay first-class taxes for second-class citizenship," organizers stated.

Other events are planned in Los Angeles, Long Beach, San Diego, Stockton, Modesto, Sacramento, Yolo, Solano, Placer, and Riverside counties.

HIFY book release party tonight

Health Initiatives for Youth will release its long-awaited book, *Walk Like a Warrior: A Young Man's Survival Guide*, tonight (Thursday, April 14) at the Mission Cultural Center for Latino Arts, 2868 Mission Street, near 25th, in San Francisco. The party will feature performances by local artists, including the Loco Bloco drum ensemble and hip-hop phenom Ise Lyfe. The event is free, and runs from 7 to 10 p.m.

HIFY officials noted that young men face specific challenges as a group, especially when it comes to health. To address these challenges, HIFY partnered with several young men to publish *Walk Like a Warrior*, perhaps the first book of its kind to comprehensively address, from a health perspective, the issues that they experience. The book also aims to deconstruct male conditioning and traditional stereotypes of what it means to "be a man," and inspires young men to think about and define their role in their communities.



News Briefs

The book is free for youth and \$10 per copy for adults and service providers. More information can be found at www.hify.org.

Do the 'electric slide' in Oakland

Peggy Moore, the only out candidate in the upcoming special election for the District 2 Oakland City Council seat invites interested community members to a fun "electric slide" line dance event Saturday, April 16. Voting in the special mail-only election begins Tuesday, April 19 and continues until May 17. The council seat became vacant with the January resignation of Danny Wan, the only out gay person on the council.

Saturday's line dance event takes place from 12:30 to 1:30 p.m. at Lakeside Park (the field next to the Grand/Lake Farmer's Market, between Grand and Lakeshore off MacArthur Boulevard).

Moore has also secured commitments from the other eight candidates in the race, all of whom are expected to attend the event. Voter registration materials will be available, and the candidates will have a few minutes to speak to the audience. Additionally, Marjo Keller from the clerk's office will be on hand to provide

information on how to use the vote-by-mail ballots.

Saturday's event is free. For more information, visit www.mooreforokland.org or call (510) 83-MOORE.

GAPA at festival on Saturday

The Gay Asian Pacific Alliance will have a booth at the annual Cherry Blossom Festival in Japantown Saturday, April 16. In an effort to increase visibility of LGBT Asians and Pacific Islanders, GAPA members will promote the organization's events and programs.

The Cherry Blossom Festival runs this weekend (April 16-17) and next (April 23-24). Food, entertainment, and vendors transform Japantown into a street fair that's fun and educational for everyone.

Author at center

Best-selling author and out lesbian Irshad Manji will be the featured speaker at a luncheon at the LGBT Community Center Monday, April 18 from noon to 2 p.m. Manji's talk is entitled "Confessions of a Muslim Dissident: Why I Fight for Women, Jews, Gays ... and Allah."

"Irshad Manji is a visionary and we are honored to have her as a guest lecturer," community center Executive Director Thom Lynch said. "Our community is a miracle of diversity and Manji challenges the way we might think about Islam, lesbians, and definitions of justice."

Manji's recent book is *The Trouble with Islam: A Wake-Up Call for Honesty and Change*. She currently hosts *Big Ideas*, a Canadian television program that features innovative thinkers in fields ranging from science to spirituality. As a volunteer, she sits on the interfaith board of *Seventeen* magazine and works with young Muslims around the world to launch a leadership center that will promote the liber-

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Who let the dogs out?



Paul Koch gives some serious scratching to his dog, Maxie, during a high maintenance moment at the 10th annual Petchitecture fundraiser for Pets Are Wonderful Support April 8 at Bonhams & Butterfields auction house in San Francisco. Many of the guests bid on architect-designed doghouses, had themselves and their dogs photographed in the specially designed habitats, and exchanged doggy gossip and more. Executive Director John Lipp said that while final figures are still being tallied, it looks like the event brought in \$110,000. An estimated 650 people attended, along with about 100 volunteers who helped make the evening a success, Lipp added.

New MUMC president faces host of challenges

by Matthew S. Bajko

As PO Plus owner Paul Moffett takes over the helm of the Castro's merchant group, the Merchants of Upper Market and Castro, the gay neighborhood's business district is still struggling to regain its economic footing after the dot-com crash of four years ago. While restaurants and discount clothing stores see the Castro as an ideal location, several longtime merchants have closed their doors in recent months.

Even national retailer the Gap shuttered its store on the northern boundary of the Castro. In the heart of the district near Castro and Market streets, vacant storefronts dot the streetscape.

"The economy in the city is still not as strong as other cities I have been in recently. We are still digging out from the dot-com crash," said Moffett, 47, who took over his business 11 and half years ago from the previous owners. "People are just holding their own from what I hear."

Some of Moffett's goals as MUMC president are to drive more customers to Castro businesses and to help merchants share ideas on what is working for



New MUMC prez Paul Moffett

their stores. His top priorities are to further develop and expand MUMC's Web site at www.castromerchants.com; start a series of cocktail mixers where business owners can meet socially; develop a brochure about the Castro for tourists; expand on last year's holiday shopping campaign during December; and work closely with those leading the effort to create a community benefits district in the Castro.

Currently, property owners are being asked to vote on the CBD's boundary, which as planned

would run from 19th and Castro streets down Market Street to Octavia. If approved this summer, property owners would be billed in December and the CBD would come online next January.

"It will be a major benefit to this neighborhood," said Moffett.

As civic leaders work to attract new merchants to the area, they are also fending off charges that the Castro is unwelcoming to minorities. The issue began last summer when the group And Castro For All filed racism and employee discrimination charges against bar owner Les Natali. A report from the city's Human Rights Commission on whether those charges have merit is expected to be released any day now.

Since the group came forward with its allegations, which Natali has denied, it has expanded its focus to the lack of minority owned businesses in the Castro. The issue has embroiled the business group, which has appointed a liaison to work with And Castro for All on ways to address concerns of people of color.

In an effort to diversify its own board, MUMC also elected Susana Leung-Zabala, an Asian woman who works at the Bank of America, as its secretary. Moffett

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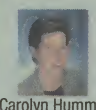
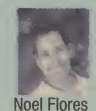
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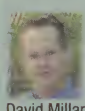
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This 'Brick' will boomerang!

by Thomas E. Horn, publisher

I have known Dianne Feinstein for nearly 30 years. She was in the forefront of the gay rights movement, and no one has worked harder to achieve equal rights, justice, dignity, and respect for our community than Dianne Feinstein. The action of the LGBT Pride committee in putting Feinstein's name alongside that of Lou Sheldon and the Traditional Values Coalition for consideration of a public insult called the "Pink Brick" can only be seen as irresponsible. According to the Pride committee's Web site, "the mission of the San Francisco Lesbian, Gay, Bisexual, Transgender Pride Celebration Committee is to educate the world, commemorate our heritage, celebrate our culture, and liberate our people." Surely in this noble mission there is the responsibility to educate accurately. I don't know what "process" was used to select the nominees, but it seems to me they left out some pretty obvious choices. Let's start with Karl Rove, architect of the "family values" campaign who made a constitutional amendment to ban same-sex marriage not only a centerpiece of the 2004 presidential election but a social wedge issue to divide gay and straight America. For those who were in San Francisco in the 1970s, we will always remember a young member of the Board of Supervisors named Dianne Feinstein who invited her lesbian friends Jo Daly and Nancy Achilles to publicly declare and solemnize their relationship in the garden of her home on Lyon Street before a large gathering of family and friends. This act of respect acknowledging a loving and committed relationship would come back to haunt the young politician throughout her political career as her conservative opponents would advertise that she performed the first "gay marriage" in the United States. Feinstein knew about "family values" long before the right wing would usurp it for its own base purposes. And when Feinstein became mayor, she appointed Jo Daly to the San Francisco Police Commission, becoming the first mayor to name an out gay or lesbian to that all-important commission.

While we're thinking about other obvious candidates for this dubious Pink Brick, how about this pope everyone has been fawning over for the last two weeks? He called our relationships immoral and innately sinful. He called same-sex marriage "evil" in his most recent book. He ignored AIDS for years, steadfastly condemning the use of condoms. But the Pride committee organizers decided to nominate Feinstein

instead. We old timers remember that it was Supervisor Feinstein who introduced the first ordinance before the board banning discrimination based on sexual orientation and shepherded it through the political process until it became law. She was the first mayor in America to recognize the scourge of AIDS and to do something about it. Under her leadership, San Francisco General Hospital and the San Francisco Department of Public Health created the first AIDS clinic in America. This was during the Reagan years when the president of the United States wouldn't even mention the word AIDS let alone provide any funding to fight it. The city of San Francisco was spending more money annually than the entire federal government to combat AIDS. Feinstein asked the United States Conference of Mayors to create a committee consecrated to combating AIDS, and she served as its first chair.

I find most offensive the quote attributed to the chair of the Pride committee stating that Feinstein felt most comfortable with "sad, dying gay men." To try to convert her compassion toward persons living/dying with HIV/AIDS into a negative is cruel beyond comprehension. And it dishonors the memories of such community leaders as Chuck Morris, a former Pride committee chair and onetime publisher of the *San Francisco Sentinel*, who was a close friend of Feinstein's and with whom she spent countless hours, her hand in his, as he was dying of AIDS.

There are others too numerous to mention that were overlooked by the Pride organizers in their Pink Brick nomination process. I think of Mississippi Senator Trent Lott, who as majority leader of the Senate, did the bidding of the religious right in ramming the Defense of Marriage Act through the Senate, a bill that Senator Feinstein strongly opposed and

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Editorial



Dianne deserved nomination

by Jay Dwyer

Reading all the controversy over Senator Dianne Feinstein receiving the Pink Brick, I am amazed at some of the comments I have seen. Maybe we should really look at what the Pink Brick is: I believe it symbolizes the first brick thrown during the Stonewall riots. Some feel the riots were started by individuals standing up against the homophobic police and government. That makes it very easy to understand: We versus they. But I don't think that's the whole story.

The riots were started by a group of queers who also became fed up with the straight owners of the Stonewall Inn. Before you attack me for not knowing my history, the Stonewall owners paid money to the police in order to continue to make profit off the faggots they served (and they put the added costs of extortion on the backs of patrons). But those same owners turned their backs when the police periodically came to arrest the "perverts." The riot wasn't just a reaction to a raid; it was queers telling everybody who claimed to be our friends that we will no longer let you play us for your own gain.

You can agree or disagree with the selection of the recipient for this year's Pink

Brick—that's an issue to take up with the 336 people who voted for the senator. But SF Pride was right on the mark identifying our "friend" Dianne who would use our community and our causes as a political scapegoat instead of taking ownership as one of the leaders of the Democratic Party for a failed national political strategy and marketing campaign.

Several years ago, as a member of a political action committee interviewing a Democratic congressional representative in another state, we questioned her vote for the Defense of Marriage Act. She admitted she disagreed with DOMA, but that her ye vote was because her Republican challenger was hammering her pro-choice stance. She then commenced to list all of the things she had done in support of LGBT civil rights. The PAC supported her anyway because the alternative was a Republican. As I left her office however, she asked if she had my support and I said, "No!" I told her I would rather fight an honest battle with a known enemy than receive a knife in the back from a "friend"—at least with the enemy, you are always prepared for a fight.

Whether Senator Feinstein should have actually received the Pink Brick is imma-

terial—it is done. But she certainly deserved the nomination. I agree she has been supportive of our community, but not always (the brick is not the first time she has been protested!), she has never been a leader (is her not supporting the marriage amendment the same as leadership?), and she should never have used the issue of marriage as a political football to draw attention away from her and her party's lack of vision and leadership; their inability to generate a clear message and stay on target; and their miserable support of a lackluster candidate in 2004.

The Lou Sheldons of the rabid right would wear the Pink Brick as a badge of honor. Are we casting a brick at people we simply hate? If so, then it is nothing more than an empty gesture. As a community, we should never be afraid of challenging the people who claim to be our supporters then let us down for political expediency or personal gain. Senator Feinstein needs to know her behavior is unacceptable, and if this is the only way we can get her attention, start looking for bricks! ▼

Jay Dwyer is a seven-year San Francisco resident and community activist.

Guest Opinion

LETTERS

Sheldon the real enemy

It is a shame on our community when 363 very uninformed people can select Dianne Feinstein for the "Pink Brick" Award ("Pink Brick" for DiFi, April 7). As a resident of San Francisco for 47 years, I know that she and Willie Brown were in the fight for gay rights long before Robert Haaland was born. Too many people know so little about the history of the gay movement in our city. Lou Sheldon is the real enemy.

Robbie Robinson
San Francisco

Election choices confusing

DiFi may deserve a Pink Brick, but not from an invalid election. The Pride ballot was confusingly worded. It seemed to offer three choices, but really gave just two.

The ballot listed Dianne Feinstein, Lou Sheldon, and Sheldon's Traditional Values Coalition. In reality, Sheldon is nobody without his TVC.

A valid ballot would have offered three separate candidates – such as DiFi, Sheldon, and Tom DeLay. Using the misleading ballot, Sheldon plus his shadow got 407 votes, while DiFi got 363.

Pride should admit that this ballot was defective, ab initio; and should therefore void the Pink Brick results.

We don't need to give any official bricks this year. Already we've hurt DiFi's feelings while massaging Sheldon's ego. I'm no fan of DiFi, but enough's enough.

Now let's start planning to fight tough California state elections in 2006, and possibly also in November 2005.

Tortuga Bi Liberty
San Francisco

Cart before the horse

I'm an out and proud gay member of San Francisco for 28 years. Before I bust my butt for x% of the gay community to have the right to be recognized as married, I'll fight to the hilt so that the rest of the gay community members (100% minus x%) are recognized as civil human beings worthy of all civil protections. What power has x% won to be married and still not be protected as U.S. citizens in employment, housing, and socialization? Right on, DiFi! Too much, too soon. The cart is before the horse.

What honor is there for these "grand marshals" to be elected by the same people who voted to give DiFi a Pink Brick? Don't answer that. Just think about it.

Freeman Stamper
San Francisco

Monument to HIV

The community needs to pay attention to the proposal to build a monument in the National AIDS Memorial Grove ["Judith Light hosts AIDS grove design unveiling at SFMOMA," March 31]. The winning design is a representation of a burned forest. The concept behind this "monument" is that the devastation of a forest fire will evoke the devastation caused by AIDS and will make the bystander feel pity and sadness toward the victims. By using one natural disaster, a forest fire, as a metaphor for another natural disaster, a disease, the sponsor is building a monument to the AIDS virus, not to the people who fought it. The message of this "memorial" is that the most important thing about what happened was that it was a really terrible and tragic natural disaster, and that one should feel sorry for the victims of this disaster. Supposedly the re-growth of the forest represents hope, as if hope for the PWAs and their friends was something that just naturally happened without any effort. This proposal also suggests that the passerby will have an easier time feeling sorry for a dead tree than a dead fag, prostitute, or drug addict.

I support the idea of a monument, but it seems to me that the proper subject of such a monument should be the people who fought for their loved ones and for themselves; the emphasis should not be how pitiful the victims were or how terrible the disease was. I don't know anyone who would have wanted to be remembered and pitied simply because they died in a really, really terrible natural disaster. They would want to be remembered because they fought both the disease and a hostile society and managed to live and die with dignity.

The sponsors have promised meetings for community input. People need to attend these meetings and make their feelings known (whether or not they agree with me). This monument proposal is well intentioned, but to this fag, long-term survivor PWA it seems completely inappropriate and demeans the memory of my friends.

Alan Martinez
San Francisco

Great coverage

I want to congratulate the B.A.R. on its outstanding coverage on the opening of the "Sporting Life" exhibit at the GLBT Historical Society in your March 31 edition ["Good gay sportsmanship," and "Roll credits,"

Sports Complex].

I was an openly out sports reporter and editor in mainstream news media for roughly 20 years and coached high school wrestling for almost half of that time. I have always felt that sports have been one of the strongest, healthiest, and most empowering aspects for our community, and yet it has seldom if ever been given the exposure and respect in the media – either mainstream or alternative – that it deserves. It is especially puzzling given San Francisco's unique place in the genesis of LGBT sports and birth of the Gay Games.

That is why it was so heartening to read Kevin Davis's comprehensive overview of the exhibit, to read Jim Provenzano's sincere thanks to the LGBT athletes who not only made the exhibit possible but made the sports themselves possible, and especially to read of David Lamble's plans to tell us the stories of the movement's founders. It was touching to see the photograph of Glenn Burke (whom I last saw on his deathbed in 1995) and it will be fascinating to learn more about our LGBT sports pioneers, both those still with us and those who remain with us only in the legacies they have created.

Thank you for helping to shed light on the athletes in our midst.

Roger Brigham
Oakland, California

Shilts and bathhouses

Librarian Jim Van Buskirk's prediction that the Hormel Center exhibit planned for June will "open the floodgates" may be an understatement ("Hormel Center set to unveil trove of gay treasures," March 24).

In his history of the so-called 1984 bathhouse closures, first published in 2003 issues of the *Journal of Homosexuality* and then in book form as *Gay Bathhouses and Public Health*, local historian Christopher Dismar observes that

Randy Shilts failed to describe court orders subsequent to the short-lived closure order of October 1984, which order was finally revised in December to eliminate any right to privacy in certain bathhouses and require other measures short of closure. Access to Shilts's papers may provide an opportunity to examine the role Shilts played in promoting closure and abetting the myth that Dr. Merv Silverman's closure attempt succeeded.

As your article quotes Hormel Center archivist Tim Wilson, "[Shilts] is a reporter but he is as much his own person." That was and is the problem. One hopes access to Shilts's papers will permit the public to determine where the reporting faltered in the face of Shilts's personal agenda and that of the powers that promoted him. Come June, one may hope the Hormel Center exhibit will aid in revealing what really happened in 1984.

Reid Condit
San Francisco

More on the library

While I was glad to read that some of the Randy Shilts archive at the San Francisco Public Library is scheduled to be displayed in June, I was disappointed that your article left unclear whether the full Shilts archive will have been "processed" and open to research by everyone by the June exhibit date.

Unfortunately, the article also did not mention that SFPL will apparently for now continue to maintain other important collections as "unprocessed," which means "not open for research" and not in the online catalog, according to a recent SFPL handout in the SF History Center. Gifts from Oscar-winning filmmaker Rob Epstein (*The Times of Harvey Milk* and *Common Threads*) and filmmaker Peter Adair (*Word is Out* and *Absolutely Positive*), which were given in 1991 at the same time as the Shilts archive, are listed among the unprocessed collections. Also listed as unprocessed are more than 30 other archives, including materials from former Supervisor Harry Britt, Harvey Milk aide Dick Pabich, authors Thorn McBean, Larry Bush, Daniel Curzon, Paul Mariah, and Jean Swallow, and organizational papers of Atlas Savings and Loan.

Your article says the Shilts collection remains "mostly unavailable" due to its "overwhelming size" of 150 cubic feet, but does not explain why unprocessed archives include small ones such as 1 cubic foot each for the papers of Mariah, Pabich, and Atlas.

It is because we value access and libraries and the good materials they have that we want all of these archives promptly processed and available to the public, with visibility from entries in the online public access catalog – and we said so in a news release picked up by BeyondChron.com, among others.

A great many promises about "accessibility" were made with the Shilts and Epstein/Adair archives when donated 13 years ago, as the January BeyondChron article points out, but these promises have yet to be fulfilled.

Meanwhile, the library's ever-growing budgets – now triple what they were before voter passage of Proposition E in 1994 – do not place a priority on core

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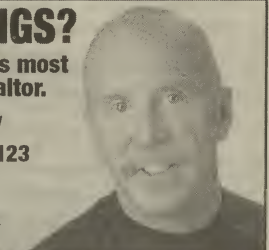
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library services like cataloging, books, and open hours.

I wish the Shilts exhibit every success, and continue to ask others to join in the effort to improve our library by urging a focus on fundamental library services — books, hours, cataloging — and prompt processing of valuable collections so they may be available to everyone.

Peter Warfield, Executive Director
Library Users Association
San Francisco

Crystal and the community

As a recovering meth addict, nightclub promoter, and a resident of South of Market, I find it a little curious that the editors of *B.A.R.* would, in the same paper, say club promoters "owe it to their communities to promote efforts of harm reduction." [*Harm reduction is huge*] as well promote the business of the End Up: "After the bars, after the concerts, even after the baths, it's where people always end up." You should have added "if you're still high" [*"Groovin' and movin' in SoMa," In the Bars, March 31*].

Obviously, the club caters to a certain clientele if "Saturday morning around 7 a.m., after another Fag Friday," as your caption reads, "the End Up is still full of movement and life." I understand that ecstasy and cocaine are still popular with us gays, but with the rise of crystal meth use reaching epidemic proportions, one can make the educated assumption that the majority of its patrons are on crystal.

When will our community understand that crystal use is a disease that needs treatment, not an opportunity for selfish club owners to make a buck.

Sean Lackey
San Francisco

Loves pagans, but...

In Zak Szymanski's story [*"Gay pagan dancer wants respect for tradition," March 31*], he asks, "Is gay pagan dance considered an ethnic or cultural tradition?" I would take it a step further and ask "Do or can pagans exist?" I love pagans. I'd love to be one. The trouble is it's not really possible in our modern world. There are tribes in parts of Asia, Africa, and South America who still worship nature spirits but they aren't part of the modern world. We've passed the agricultural age, the industrial age, and are now supposedly in the information age. We know that if we don't do certain rituals at winter's end the sun will return anyway. We don't have to do anything to make nature work. Science has been telling us this for centuries. We've known for nearly half a century that fuel burning as well as pesticides and other chemicals are in direct conflict with an ecologically sustainable way of life. America is the leader in this war against the environment. Few Americans are willing to be car-free out of concern for global warming. So what is paganism today if it isn't living in harmony with nature? I wonder how many modern pagans can claim to be free of all this damaging cultural baggage?

Because there are few unbroken threads left that can lead us back to pagan days and so little information from any source about what pagans actually did, modern pagans have to re-invent their dances and rituals and even their beliefs. As such they are usually "omni-ethnic." I admire their diligence at research, their desire to strike out on unconventional territory, their imagination, sense of theater and free spirit and creativity. Paganism today makes a great theme for parties, historical and cultural re-enactment and pageants and fodder for the academically inclined. Can't it just be that? I doubt that respect for nature has ever been out of choice and conscious (for it's own sake) a prerequisite for any culture. Nevertheless I don't think we can be, knowing what we know and living as we do today, pagans.

Larry Schmidt
Oakland, California

A prophecy

CBS's *60 Minutes* hopped on the media bandwagon April 3, and featured two reports on the impact the late Pope John Paul II had on the Catholic Church in the last and the current centuries. It was interesting and informative. I actually liked watching the first segment, which addressed the issues facing the church, how Pope John Paul dealt with these issues, who might be the next pope, and what that man may face when elected.

However, the second segment scared the s--- out of me. Featured in this report was the Vatican's own secretary which houses the pope's handpicked young men who have chosen to go into the priesthood. Most are from North America with several from the United States. This institution has existed from many years and many graduates have become very influential men within the church.

The history of this seminary aside, it is the present

and the future results of this institution and what it is doing to these men, what these men believe in, and what these men may — or may not — do to the American Catholic Church that frightens me most. The men within this elite group of future priests are referred to as the "Soldiers of Pope John Paul II" by the press. One deacon interviewed preferred the word "followers" instead. Any way you slice it, the main point of this segment was that these men are even more conservative than many of the current older priests, bishops, and some of the other higher-ups within today's church.

So, what impact will these young men have on the future of the church and the LGBTQ community? Perhaps nothing, for a while. Perhaps everything. For those of us who still cling to our Catholic upbringing, even if just by a thin thread, any type of negative doctrine from the Vatican is painful. And now to see that the church will continue its unshakable stance on homosexuality by passing down its conservative philosophies and homophobia to these men is, to me, very frightening indeed.

It has been said that Pope John Paul referred to the 20th century as an evil one. I agree. Man's violence to man, woman, and child in the 20th century was unforgivable. And, I do not see that same emotional, verbal, physical, and sexual violence slowing down any in this century. Now we have the beginnings of a century of ultra conservatives — or neocons, both in the American government and — with these new, young clergymen trained in Rome — in the American Catholic Church.

Will either institution survive this era of the neocon? I do not feel that it will. The country has shown that it is reluctant to provide a more economical medical system that will tend to its sick; as well as employ, feed, house, educate, protect, and provide social services for its teeming masses. The church seems very reluctant to move into the 21st century and provide more realistic doctrines on the equality of women as clergy, and allow its straight male clergy to lead a life that supports the church's so-called natural order of things by allowing their priests to marry women. The Catholic Church's equal reluctance to take a more enlightened and logical stance on population control through the use of contraceptive devices and/or proper and early sex education in our schools has, and will continue to play, a pivotal roll in the continued destruction of our environment, public health, and economy. The medical practice and legality of abortion will never be settled. Furthermore, granting a woman the natural right to decide what she can and cannot do with her own body will remain a controversy. The detrimental effects of that controversy — the threats against the very lives of the women and medical personnel who ask for and give professional abortions — will continue until the church is willing to look at the impact its stance on abortion is having on its parishioners and clergy.

Finally, I do not see the Catholic Church surviving as an institution much longer if it continues to turn its back on the Catholic members of the LGBTQ community who, for their own reasons, still need and depend upon it for spiritual guidance simply because we do not comply with what the church considers a normal child of God. When any institution or government denies acceptance of a people out of fear or prejudice, and refuses every chance to get to know them as they truly are — faults and all — it is surely on the road to self-destruction. When this same institution actually campaigns to deny us the natural act of openly declaring love for, and a desire to commit to, another consenting adult for the sole reason that that person is of the same sex and must therefore be called unnatural and sinful, it cannot expect these same LGBTQ Catholics to continue to embrace the church as a viable resource for its spiritual needs. This church — this entity — will surely suffer from a lack of support from within and from without.

This is my prophecy for this 21st century of the neocon. Due to its current political, business, social, and environmental neoconistic policies, the institution — or empire — of the United States, as a world power, will suffer the same historical loss of prominence as a world power as did Greece, Rome, France, Spain, and England. The Catholic Church, with its own brand of neoconistic teachings passed on to its young up-and-coming priests, stands to suffer the same fate.

Overconfidence of and by itself has historically proven to spell the end of governmental powers. Any living thing, such as the Catholic Church, that chooses not to adapt to its current environment and provide for those that need it experiences a natural form of extinction.

Tim Hume
San Francisco

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POLITICS

Governor backtracks on pensions

by Paul Hogan

Editor's note: While the Bay Area Reporter looks for a new political columnist, following the retirement of Wayne Friday, we have invited several LGBT officials and others to write guest columns. This is the ninth in a series of such columns.

Who's the girlie man now? Last week Governor **Arnold Schwarzenegger** backed away from his plan to change the state pension system to eliminate guaranteed benefits. After intense pressure from a coalition of state workers, our tough-guy governor wilted like a week-old bouquet and abandoned the proposal.

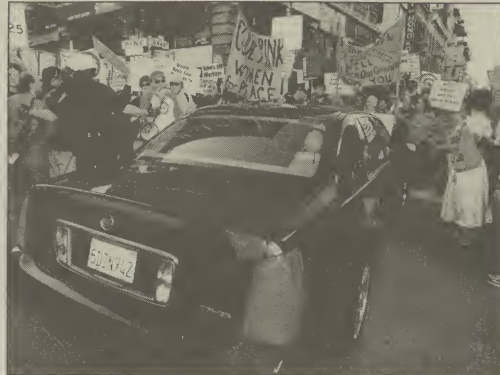
Funny that Schwarzenegger berated and belittled the nurses and teachers when they were his sole opposition, but when cops and firefighters jumped into the fray, he quickly deferred to their concerns. Does anybody else detect a hint of sexism?

This startling retreat comes on the heels of a blistering protest of the governor outside his big-money fundraiser at the Ritz-Carlton in San Francisco last week. Several thousand nurses, police, firefighters, and other state workers and supporters joined in the noisy and effective event — forcing the normally gregarious Schwarzenegger to slip in and out a back door. Putting a 21st century twist on from-the-scene reporting, local politico **Bob Brigham** phoned in regular updates, which were immediately posted online. With Democrats and labor united and their arguments gaining traction with voters, the governor will find he ought to do his job and work with the Legislature to tackle the state's problems.

I'll add my voice to those who think giving the "Pink Brick" to Senator **Dianne Feinstein** (D-California) was a mistake. Feinstein's comments last fall may have stung, but she didn't deserve the LGBT Pride Committee nomination and certainly doesn't deserve to be singled out over the Reverend **Lou Sheldon** and the Traditional Values Coalition. This misplaced frustration by relatively few voters is directed at an ally of queers on the Defense of Marriage Act and the Federal Marriage Amendment. Couldn't our community find a more constructive way of venting our disappointment without potentially alienating a reliable friend in the Senate?

Last week, our friends on the Board of Supervisors wisely eliminated a provision in legislation introduced by Supervisor **Sophie Maxwell** that would have forced many independent writers of on-line political commentary to file reports with the Ethics Commission similar to candidates and committees. As a voracious reader of political blogs, I shudder at the potential chilling effect of such a law on online discussion and debate. What will they think of next? Regulating newspaper political columnists?

The story dominating newspapers last week was the death of Pope John Paul II. For all the good the man accomplished, including drawing attention to the human suffering caused by AIDS, he con-



Former Secretary of State George Schultz's (back to camera) car is temporarily blocked by determined activists as he tries to get to the Arnold Schwarzenegger fundraiser at the Ritz-Carlton last week in downtown San Francisco.

sistently disappointed in his hard-line traditional stance on homosexuality and many other issues of equality.

Although the Catholic Church's traditional prohibitions on same-gender sex fall under the same category as fornication, adultery, and masturbation, the pope didn't preach much about the intrinsic evils of masturbation — a fact for which Catholic men must be extremely grateful. Instead queers were targeted for specific condemnation, driving many to question their faith and ultimately leave the church.

Marriage equality will be considered at the California Democratic Party convention this weekend. When the delegates gather in Los Angeles, Assemblyman **Mark Leno** (D-San Francisco) and friends will be on hand to help build party backing for AB19, his civil marriage legislation. We have a perilous journey before we attain full marriage equality in California — including having to beat back planned initiatives from the right-wing — and it will be crucial for California Democrats to stand together in support.

Of no less importance at the convention will be building awareness for AB1586 from Assemblyman **Paul Koretz** (D-West Hollywood), which would outlaw discrimination against transgenders by insurance companies. Former Milk Club President **Robert Haaland** will be coordinating efforts to pass a resolution supporting the idea of fighting transgender discrimination in health benefits.

The convention will also let California Democrats compare up close the leading candidates for nomination for governor in 2006: Treasurer **Phil Angelides** and Attorney General **Bill Lockyer**. Angelides was one of the first to aggressively oppose Governor Schwarzenegger when the governor's popularity was in the stratosphere and deserves credit for foresight and tenacity. Lockyer conversely admitted voting for Schwarzenegger in the recall and has been disappointing in his advocacy for retaining current state law defining marriage as a union between a man and a woman. While these positions might be helpful to Lockyer in a general election, they will almost certainly give Angelides the early leg up among Democratic Party insiders.

One dark horse to watch for

governor is Controller **Steve Westly**. His current campaign committee is cryptically named Westly 2006 and he is sponsoring a contest among grassroots Democrats encouraging them to submit proposals to use technology to improve voter contact. Since a full-blown voter outreach campaign is usually overkill for a state controller re-election, it stirs curiosity about what the thinking might be at the Westly camp. My

page 20 ►

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We all have to go sometime

by Gwendolyn Ann Smith

We do it every day, usually more than once. We go to the restroom. It is a natural, human need. So why is it so hard to use a restroom when one is transgender?

No, it isn't that our plumbing is so baroque and alien that basic bodily functions elude us. Rather, it seems as if others want to make it as difficult as possible for us to simply use the facilities.

The most recent example of this comes from New York, where a state appeals court dismissed a lawsuit filed by the Hispanic AIDS Forum — after the landlord failed to renew its lease. The reason the landlord refused to renew the lease was because HAF's transgender clients were using some of the common-area restrooms in the building, and the landlord had asked the Hispanic AIDS Forum to restrict said clients from doing so.

The appellate court dismissed this by a 4-1 majority, agreeing with an earlier ruling that restroom exclusion based on biological "gender" versus "self-image" is not discriminatory. Their definitions, not mine.

If anything, this decision shows that yes, the state of New York's recent sexual orientation inclusive antidiscrimination law falls flat thanks to the exclusion of



Christine Smith

transgender individuals within that law. I hope that folks in Washington, D.C. and elsewhere are taking notes — but I digress.

The lawyer for the landlord based his case on the simple argument that women using the facilities would be threatened by having "men" in the restroom with them, saying, "I don't think there's anybody in America who doesn't understand this."

Now may be when I raise my hand, and not to be excused to go to the bathroom.

The thing is, where am I supposed to urinate if I have to? If my presence will disturb non-transgender women in a restroom, is it better that I go into a far more threatening situation by using the men's room?

The problem is that the court's assumption is that none of the transgender women are anything other than men, and that, therefore, they will upset the non-transgender women. This assumption is clearly flawed. It's not the only error in their logic.

While not just blurring such out, this decision also seems to be saying that transgender women, being men in the eyes of the court, would be in the restroom for some nefarious — dare I say nasty — purpose that would threaten the non-transgender women using the facilities.

Are people so foolish to assume that most transgender people are going to the restroom with base intentions? Never mind that the court's argument also makes the assumption that women are naturally frightened of transgender people in restrooms, and men of any variety are naturally a threat to women. Oh yes, and it assumes that women might not be opting to use a women's restroom for some "frightening" purpose as well.

This also doesn't address the concept of female to male individuals using the facilities, but the decision would seem to require them to use the women's room — and if the non-transgender women would be uncomfortable with the male to females in there, imagine how they'll feel with those who are male-identified sharing the facilities with them.

This is not the first time that the issue of restroom use has come up. Far from it. While I've been remarkably lucky when it comes to restrooms, more than a few friends and acquaintances of mine have been terminated from jobs due to the simple fact of having to use the facilities once in a

while. There have been transgender people removed from restrooms by police, even threatened with jail time simply because they needed to use a bathroom.

In other cases, people have been segregated from using the same restrooms as their co-workers, having to use restrooms on other floors, in other buildings, or even down the street at a gas station.

No, I'm not making that up.

It seems as if every civil rights struggle has — somewhere

along the line — a "bathroom fight," including the obvious past use in this country of "white" and "colored" restrooms. It is amazing to me that the same old arguments still come up — only the targets have changed.

As I said at the beginning of this, using a toilet is something that each of us does on a daily basis. This really isn't about doing anything other than that. Strip away all the fear mongering, and this is just about having a safe place to do one's business.

I feel silly even discussing this issue. Where one does their business shouldn't be this big a deal, especially given that we all need to do it from time to time. One would think that safe facilities should be available for all genders.

As a transgender woman, I expect to be able to use the same facilities as any other variety of women. I also expect men's rooms to be available to all varieties of men. If there is a problem with someone being disruptive, dangerous, or indiscrete in any given restroom, deal with that person as an individual. It's just common sense stuff.

Let's add another dimension. Why not also include gender-neutral facilities, so that those who don't want or don't need to fit into either man or woman can have a place? Many larger facilities already have "family restrooms" and the like, and many smaller restrooms already have single stall restrooms that could be just as easily be gender-neutral versus having one of two possible stick figures on the door.

That way everyone has an option they'll feel safe with — and after all, isn't this about making people feel safe in the restroom? ▼

Gwen Smith might use the restroom from time to time, but she hasn't yet "gone potty." You can find her online at www.gwensmith.com.




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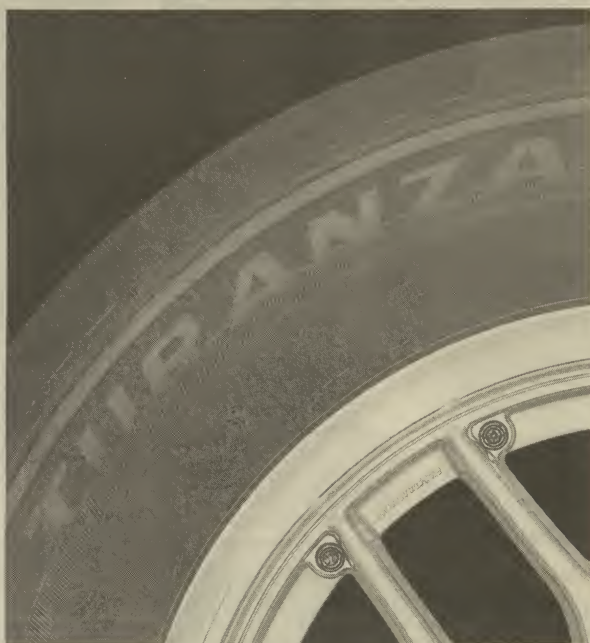
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District 8 Supervisor Bevan Dufty gets a little help from *Queer Eye for the Straight Girl's* Robbie Laughlin as he emerges in drag at New Leaf: Services for Our Community's spring gala, held April 12 at San Francisco's Teatro Zinanni. Laughlin's co-star, Honey Labrador, left, and Leslie Jordan from TV's *Will & Grace* look on with bemusement at Dufty's "make-over," all in the name of raising funds for New Leaf, which provides mental health and substance abuse services to its clients.

The gay-rights legacy of Pope John Paul II

by Dale Carpenter

In southern Texas when I was a kid in the 1970s, Catholics were the liberals. That went for both their lifestyle and their politics. They were the ones who could dance and drink, while we Southern Baptists were taught that those activities were sins or would lead to sins (I forget which). Sure, Catholics weren't supposed to use contraceptives, even within marriage, but that edict was disregarded.

Where I grew up, Catholics were mostly Mexican American; Mexican Americans voted for Democrats; and Democrats were liberals. Their church opposed the death penalty and just about every use of military force. They emphasized helping the poor. For us Southern Baptists, poverty only showed that capitalism was working properly by punishing the indolent.

If I had thought much about gay issues back then, Catholics would have seemed liberal on this, too. In its treatment of the topic "Homosexuality," the *New Catholic Encyclopedia*, published in 1967, was downright enlightened for its time. Catholicism recognized homosexuality as an orientation, a "proclivity" that develops gradually over many years as a result of complex influences not under the control of the potential homosexual.¹ Southern Baptists, to this day, see in homosexuality not an unchosen "orientation" but only a wicked and vile choice by lustful sinners.

The *New Catholic Encyclopedia*, reflecting church teaching, debunked several then-dominant myths about homosexuals. "There is no evidence that [the homosexual's] sexual drive, in itself, is more intense than that of heterosexuals," it declared. The homosexual "is rarely an alcoholic or a threat to immature children." It criticized "harsh and vengeful religious writings" against gays and urged a pastoral counseling approach characterized by "compassionate leniency."

I don't want to paint too bright a picture. Catholicism continued to regard homosexual acts as "a grave transgression of the divine will" and "a sterile love of self, disguised in apparent love for another." The only solution for the homosexual was lifelong chastity.

Still, all of this was much more tolerant than anything my religion taught. Southern Baptists may have invented the slogan, "Love the sinner, hate the sin," but most often they seem to despise both. (Actually, we had a youth minister who molested boys in his charge; his slogan must have been, "Hate the sinner, love the sin.") By comparison to my church, Catholicism seemed rational, literate, and civilized. It was receptive to new learning about homosexuality. On the eve of John Paul II's papacy, in 1978, there was reason for hope.

At the end of his reign, that hope is all but gone. The reactionary wing of the Catholic Church has gotten stronger. A new Catholic traditionalist movement in the United States, for example, focuses much of its energy on blaming gays for the Catholic priest scandal and on fighting equality for gay people. Politically, Catholic traditionalists are aligning themselves with my old Southern Baptists and with other conservative Christian sects to form a Religio-Republican complex.

By word and deed, the pope aided this regression. Under John Paul II's guidance, the Catholic Church backed away somewhat

from its previous view that homosexual orientation was morally blameless. The Vatican's Congregation on the Doctrine of the Faith claimed that even the homosexual "inclination" came close to "an intrinsic moral evil."

In 1986, with John Paul II's approval, a tenured professor at Catholic University was barred from teaching theology because of his belief that homosexual acts within a loving relationship could "in a certain sense be objectively morally acceptable." That same year the archbishop of Seattle was stripped of his authority on gay issues after he allowed Dignity, a gay Catholic group, to hold Mass in his cathedral. The Vatican tried to have a World Pride festival barred from Rome in 2000, the year of the church's Grand Jubilee.

While the pope was rightly praised for reaching out to other religious faiths, his ecumenism had its limits. Last year he warned that the selection of the openly gay Gene Robinson as a bishop of the American Episcopal Church would create "new and serious difficulties ... on the path to unity."

On AIDS, the pope sometimes had kind words, saying "God loves you all, without distinction," to AIDS patients during a trip to San Francisco in 1987. But he steadfastly opposed practical efforts to stop the spread of the disease, including safe-sex education and all use of condoms.

On the subject of gay marriage, John Paul II was especially harsh. In 1994, he called it "a serious threat to the future of the family and society itself." Catholic politicians who disagreed were "gravely immoral." In a book released in February, he denounced gay marriage as "perhaps part of a new ideology of evil, perhaps more insidious and hidden, which attempts to pit human rights against the family and against man."

The pope is the most powerful
page 14 ►

Woman hurt in car jacking

by Jane Warner

Car jacking, H&R Block parking lot, 1965 Market Street, April 2, 11:15 a.m.: A woman who was sitting in her idling car was suddenly startled when a man smashed the passenger side window with an unknown object and began to climb in through the broken window. "Get out of the car, bitch," he demanded. Fearing for her life, the woman started to get out, clutching her purse, but the suspect grabbed her handbag, punching her with his fist several times, inflicting cuts to her face. Bloodied, the woman let go of her purse and got out of the car as the suspect drove off in an unknown direction. A person who saw the incident called 911 and arriving officers searched for the stolen vehicle, which was found about an hour later on Guerrero Street. The suspect, described as a black male, 35-40 years old and wearing dark clothing, was not located.

Fight over parking snafu

Battery, 18th and Eureka, April 2, 11:20 a.m.: While sitting in her parked car near Metropolitan Community Church, a woman observed another vehicle pull up alongside her to parallel park. The vehicle, driven by a white male, accidentally backed into her car, tapping her front bumper. While talking on her cell phone to her friend, the woman got out of her car to inspect the damage. Seeing none, she started to walk back to her vehicle,

telling her friend on the phone. "He didn't even say he was sorry." The suspect overheard her comment and walked over to her, "Fuck you, bitch, your car isn't even damaged." The woman told him not to talk to her, at which point the suspect became angry and grabbed her by the sweater pulling her close to him, "You don't talk back to a gay male in the Castro." He then punched the woman in the face several times. Falling to the ground, the woman was able to roll away from her attacker and run to her car, where she grabbed a dumbbell weight to protect herself. The suspect, described as a white male - 19-25 years old, 5 feet 5 inches, 200 pounds, wearing a T-shirt and tan

shorts - got back into his car, and fled northbound on Eureka.

Hot air

Threats, Peets Coffee Shop, 2275 Market Street, April 5, 7:30 a.m.:

During the morning rush hour, a man came up to the counter and asked the waitress for a cup of hot water. When she stated she would have to charge him for the cup, the suspect became angry and screamed, "You're just in the business of being an asshole," and refused to step out of the line of several other waiting customers. Fearing for her safety, the clerk picked up the phone to call 911. Seeing this, the suspect started to cause more of a disturbance and screamed more obscenities before fleeing west-



Crime & Punishment

MUMC

◀ page 5

said the board approached Leung-Zabala to run for the leadership position due to her experience with the Union Street merchant association.

While he acknowledges there is a lack of minority business owners, Moffett said he disagrees with the contention that the Castro is not inviting to everyone.

"I walk down the street everyday and see many people of different colors, both men and

women," he said. "I think there have been times when various groups have not felt welcome but I feel I certainly am always welcoming to everybody."

As for what role MUMC can play in seeing more minority-owned stores in the Castro, Moffett said the group could serve as a forum for anyone seeking assistance or information.

"MUMC will do anything we could to help any business owners. That is where the networking plays into it," he said. "But it is not MUMC's role to bring businesses in." ▼

bound on Market Street. Responding police searched the area for the suspect, described as a white male - 30-35 years old, 5 feet 8 inches, 165 pounds wearing a gray sweatshirt with white lettering and khaki pants - but could not find him.

Caught on tape

Burglary: Stat Script Pharmacy, 2262 Market, April 8, 12:47 a.m.: The manager of the small drug store received a phone call reporting that the store's burglary alarm was sounding. The manager responded, but found nothing miss-

ing, and concluded it was just a false alarm. The next day, however, he replayed the surveillance tapes and was surprised to find that an intruder had indeed entered the store. The tape showed the suspect, described only as a male with short hair, entered the store from the back door, walked through the premises and took a \$20 bill off a counter near the cash register. Without taking any of the pharmacy's medications or cash from the register, the tape shows the suspect left the store through the same way he had entered. ▼

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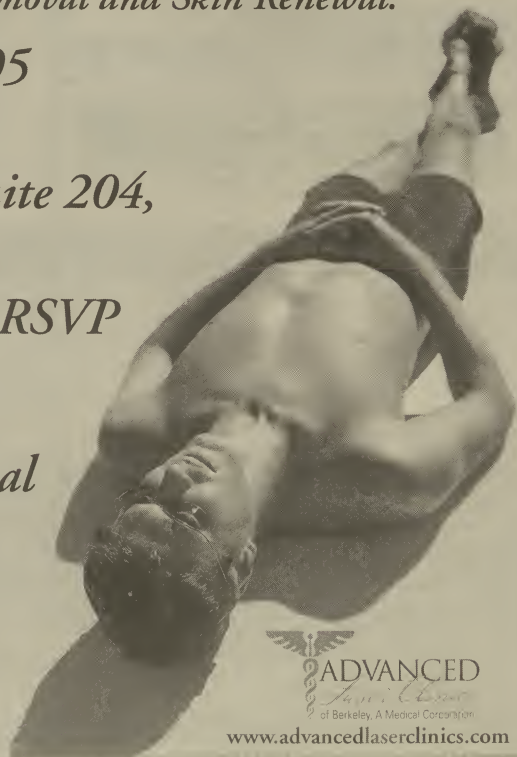
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Groundbreaking film project hosts Eagle fundraiser tonight

by Zak Szymanski

Sex, politics, gender, and revolution will all converge for Oakie Treadwell's latest project, *Maggots and Men*, a film based on the 1921 uprising of the Russian Navy, the same sailors who are also depicted in Sergei Eisenstein's 1925 silent classic *Battleship Potemkin*.

Maggots and Men is already generating big buzz in the art world; a national project involving numerous established and emerging artists, researchers, writers, and activists, it is co-sponsored by the nonprofit organization Intersection for the Arts, and Treadwell is negotiating a variety of fundraising events with galleries and entertainment venues.

One such fundraiser takes place tonight (Thursday, April 14), at the Eagle Tavern at 12th and Harrison; the multimedia event features live music by Full-moon Partisans, Katastrophe, The Pinkos, and Shotwell; films and music videos by Vanessa Renwick, Bill Basquin, Ginger Robinson, Ricky Lee, Justin Kelly, Bug Davidson, James Mayhew, and Sarolta Jane Cump; and slides by photographer Ace Morgan.

Yet Treadwell's film is significant for social and political reasons as well. In these current times under the Bush administration, it is important to explore "how a really spontaneous uprising ... and a very simple resistance can be inspiring for all of us," said Blake Nemecek, a screenwriter for the film, and to show that "a dictator will stop at nothing to maintain power."

Shot in black and white on Super 8 and 16 mm, the film tells the story — in the style of Soviet propaganda — of the Kronstadt Uprising of 1921, an event often credited for making many people realize that the idealistic government they had supported had actually become a new form of tyranny.

During the civil unrest that followed the Bolshevik takeover of Russia in 1917, widespread hunger and hardship eventually prompted workers' strikes and public questioning of Communist



Sailors arm wrestle in a scene from *Maggots and Men*.

rule. As the story of the rebellion is often told, a group of sailors stationed at the city of Kronstadt off the Gulf of Finland decide to investigate the strikes of St. Petersburg which Bolsheviks had attempted to repress. In response to what they saw, the sailors drafted a resolution that supported the working class and called for new political elections and free speech. After 16,000 people convened to support the resolutions, the Bolsheviks grew nervous, sending troops to Kronstadt and attempting to silence dissenters by labeling them as terrorists or traitors. The Bolshevik army then launched an attack in an attempt to regain control of Kronstadt, and the sailors fought back fiercely. Upon their defeat, it was estimated that thousands of rebels were killed, while those who survived and could not flee to safety were sent to prison camps in Siberia.

In addition to its timely political message of resistance under oppressive rule, *Maggots and Men* takes an innovative approach to the re-telling of history. For starters, fictional interpersonal relationships have been written into the story of the rebellion, and steamy sailor sex scenes are presented as a natural part of teamwork in close quarters. The movie also uses a cast predominately made up of female-born actors who identify anywhere along the female-to-male, transgender, or genderqueer spectrum. It is Treadwell's way, he said, of building community while documenting the trans population, redefining what it means to be male, challenging the binary gender-construct, and intentionally creating confusion.

"This film comes out of an ongoing dialogue surrounding the hierarchy of 'maleness' that exists and the longing for our genders to

be inconsequential to our acceptance," said Treadwell. "We will bring these dialogues into the filmmaking process and together produce a film that makes a strong anti-war statement with the actors representing themselves as sexy, politicized, and beautiful heroes."

At a casting meeting at his house last week, Treadwell said he sees the project as "making three movies: the historical drama; the allegory of current political times, where the threat of terrorism is used to justify violence and remove people's civil rights; and documenting transgender folks on film, as well as playing with the homoerotic fantasy of presenting the trans community as a unified army."

It's not the first time Treadwell has made such a mark; his well-known 2002 short film *Phineas Slipped* re-told the story of *A Separate Peace* using male-passing actors as school boys entangled in erotic situations. The visually captivating film was shown worldwide and was hailed as a bridge builder to the dyke, gay male, and trans communities.

Key personnel for *Maggots and Men* include co-producer and art director Slo McGarrell; assistant director Sini Anderson; script supervisor Rhani Remedios; and directors of photography Samara Halperin and Ilona Berger. Along with Nemecek, Berger is also a writer for the film.

Maggots and Men has already shot a battle scene on the frozen Lake Champlain in Vermont, as well as a scene at the Pilot Experimental Media conference in Chicago, but still needs cast members and extras for San Francisco scenes that begin shooting next month. For more information, visit www.maggotsandmen.com. Tonight's fundraiser starts at 9 p.m. and costs \$6 to \$20 sliding scale at the door. ▼

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OutRight

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single religious leader in the world. Because he influenced the beliefs and practices of hundreds of millions of people, he did more harm to the rights and equality of gay people than any other person.

So all of the hagiographic tributes to John Paul II — claiming that he helped free Eastern Europe from Soviet domination, that he

had "rock star" charisma — fell flat to me. I was deeply alienated from the mourning throngs I saw on television. The only thing that could make me miss him is the fear that his successor might be even worse. ▼

Dale Carpenter is a law professor. He can be reached at OutRight@aol.com. Some of his past columns can be read at <http://www.indegayforum.com/>.

Gay groups get tiny slice of foundation pie

by Kevin Davis

Funders for Lesbian and Gay Issues on April 4 published its first report reviewing foundations granting the most money to the LGBT community in 2002 and for what issues. The report illustrated that although funding for LGBT issues has tripled in the past decade, it has not paralleled funding for non-LGBT groups, accounting for just \$30 million, or .1 percent of all foundation giving, which was listed in the report at \$30.4 billion.

The report provides a "rich source" of facts for grant makers in "maximizing their impact," said Nancy Cunningham, executive director of FLGI, which advocates increased giving to LGBT organizations, programs, and projects.

But Cunningham cautioned that, "While we are heartened by the fact that funding for LGBT issues has significantly increased over the past decade, the fact that it still represents a minuscule .1 percent of all grants is problematic, especially given the growing attacks on LGBT civil liberties being orchestrated by forces across the country."

Civil rights issues, including marriage equality, received the most funding support in 2002, the report stated.

Locally, leaders of LGBT granting organizations and others were not surprised at the lack of financial support for LGBT causes, despite the increase giving noted in the report.

"Far more interesting to me is how few dollars, we're talking about, overall," said Roger Doughty, executive director of the Horizons Foundation. "It is almost irrelevant, the amount of money taken from one place to another. It's not a case of either-or. It's not taking from one pie to another. The dollars overall is the big story. They're really, really small."

The report showed that the top 10 foundations in the country accounted for half of all grants to LGBT groups.

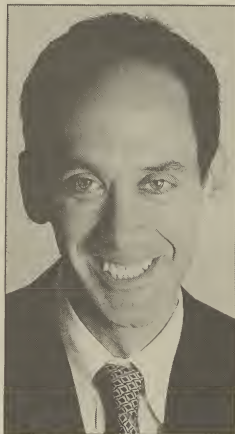
"Most foundations have never given grants to LGBT work, those that are active in LGBT issues — they're the leadership," said Doughty. "Our biggest challenge is to get others to open their doors."

The majority of both dollars and grants awarded went to programmatic, project-specific support, which is often less helpful as many LGBT nonprofits deal with shrinking budgets. Unrestricted or general operating funds made up only 35 percent of all grant money awarded, according to the report.

"Nobody likes project-specific [funding]," said Doughty. "Issues of the moment grab people's hearts and news media headlines. Tsunami relief, any phenomena like that. It's a wonderful thing, it attracts dollars, but general funds [are needed] for long-term stability."

"It's harder to get general operating expenses," said queer activist Tommi Avicolli Mecca, who has long been involved in progressive causes. "You have to keep going from project to project. Fannie Mae will help if you promise to kick in a home ownership component."

General funding says, "We believe in the mission of this organization. In order to do your good



Horizons Foundation's Roger Doughty

work, we'll help pay rent, and pay general support," said Doughty.

For Shanti, an additional challenge in funding consistency is that direct care to those who are chronically or terminally ill is a continual pressing need, whereas foundations often like to support emerging, cutting edge issues.

"For us the need remains the same — medically underserved people," said Jessica Berman, Shanti's development and public relations director. "That's not a 'sexy' issue," she added.

Housing important

Children and youth were the population sub-group receiving the greatest amount of funding, the report stated.

"We all know the statistics about bullying," said Cunningham. "All of us suffered somehow growing up."

Among the populations receiving the least dollars were bisexuals, with \$7,500, and organizations assisting offenders or ex-offenders, which received less than \$22,000. Issues receiving the least funds were the military, religion, and housing with about \$234,000 total.

Avicolli Mecca said both the gay community and the culture at large needs to perceive housing urgently, as a guaranteed, essential, basic human right, a social safety net.

"Housing is so tied into profit, people get married and buy housing for equity," said Avicolli Mecca. "That colors the way we do everything. We look at poor people as inconvenient. With that kind of attitude it's not surprising to me we don't always think of housing in the queer community. Queers need to expand the discussion to get all the rights straight people have, whether or not the government validates our marriage. I think at some point we must look at the big picture. Let's come up with a blueprint, look at alternatives, co-ops, community land trusts. The city is broke. [Washington] D.C. is dead in terms of any progressive projects."

"My beef is not against other nonprofits," said Andy Wong, development director for the anti-LGBT violence agency Community United Against Violence. "Point 1 percent is paltry."

Civil rights work complements CUAV's work, said Wong.

"We believe marriage equality

and the LGBT movement itself is an effective vehicle for talking about hate violence. We don't feel it is diverting in any way from our message. It's very much a complementary message," Wong said.

"We each have our own core competencies," said Shanti's Berman. "We have an understanding that together we serve more."

The California Endowment, a hybrid healthcare conversion foundation created when Blue Cross and Blue Shield went public, sets aside money focused on health. It has dispersed the most dollars to LGBT nonprofits, and has partnered with the Horizons Foundation for the past five years.

The endowment grants money to Horizons, which it then allocates to the LGBT community.

"They don't know the community like we do," said Doughty.

In addition to raising LGBT credibility and visibility among foundations, Horizons also educates donors about positive financial benefits, such as tax advantages to making charitable donations.

Doughty said that Horizons' greatest impact after 25 years is being "seen as a resource by mainstream foundations as the one who knows the community, what's happening."

Horizons works one-on-one assisting applicants to craft quality, sophisticated development proposals to compete with the numerous requests funders receive annually, Doughty explained. A grant proposal is viewed like a job application by those who review it, he added.

National organizations with fundraising staffs have an advantage in seeking and securing funding, said FLGI's Cunningham. Many financially understaffed small, grassroots organizations are hindered by inexperienced, multi-tasking grant writers mailing boilerplate proposals, when a nonprofit cannot afford full-time professional ones.

Many mainstream foundations were established before the gay rights movement existed, but, without specific restrictions on funding. A governing board of trustees interprets those priorities.

"The great thing is that it can evolve, as people create foundations with new fortunes," said Doughty.

"We're an agency that's very cutting edge even though we've been around for 25 years, so we look to funders with a progressive mission and outlook," said CUAV's Wong. "Our hands are tied, restricted to who we can approach funds from — youth, work, hate violence, domestic violence, diversity."

About 83 percent of all grantees doing national work are based in New York, Washington, D.C., or California. Fifteen states received 89 percent of all grants. According to the report, five states received no funding: Arkansas, Nebraska, South Dakota, Tennessee, and West Virginia.

Organizations doing community organizing, advocacy, capacity building, and groups employing multiple strategies received more than half of all foundation funding. The Astraea Lesbian Fund for Justice, for example, was 10th in number of dollars given, but first in number of grants given. ▼



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BENCHMARK
RESEARCH

Youth housing program marks one year

by Matthew S. Bajko

One married her boyfriend she met on the streets and reconnected with her mother on the East Coast. One is training to become a cook. Another is enrolled at City College.

They are just three of the young adults whose lives have been transformed over the last 12 months by a housing program in the Castro for homeless youth. Begun by residents, service providers, and Supervisor Bevan Dufty last spring, the Castro Youth Housing Initiative marked its one-year anniversary April 1.

Since the first six youth moved off the streets and into the Perramont Hotel, a single-room occupancy hotel on Market Street near 15th, the program has expanded to provide housing for 10 individuals. It has funding for two more slots and is waiting for rooms to become available. To date, only one person of the dozen who have been housed since December has dropped out of the program.

The other participants have

thrived, said those involved with the program. The changes for the youth who have stuck with the program run deeper than just having a roof over their heads and a supportive network.

"Some stuff is hard to measure. For example, we have had people come to us a little wild from living on the streets and having no street manners and street values and that street defensiveness and lack of trust that is so common. To see them relax and take better care of themselves, their health and hygiene, and to be able to participate in discussions with people and negotiate for the things they want—like how to deal with a landlord or apply for a job as a person who feels like an equal—those are things I don't know how to quantify. But they happen and are important," said Castro resident Patrick Mulcahey, who volunteers as a community ambassador and mentor for the youth.

One mark of the program's success, said Mulcahey, is the lack of any major problems since the youth moved in last spring. Unlike other housing programs for



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* Based on IMS Retail and Mail Order Perspective for NNRTIs, May 1999–August 2004.

† Undetectable is defined as a viral load of less than 400 copies/mL or less than 50 copies/mL (depending on test used).

‡ Up to 168 weeks.

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IMPORTANT INFORMATION ABOUT SUSTIVA® (efavirenz)

INDICATION: SUSTIVA is a prescription medicine used in combination with other medicines to treat people who are infected with the human immunodeficiency virus type 1 (HIV-1). **SUSTIVA does not cure HIV or help prevent passing HIV to others.**

IMPORTANT SAFETY INFORMATION:

Do not take SUSTIVA if you are taking the following medicines: Hismanal® (astemizole), Propulsid® (cisapride), Versed® (midazolam), Halcion® (triazolam), ergot medicines (for example, Wigraine® and Cafergot®), or Vfend® (voriconazole). **This list of medicines is not complete. Discuss all prescription and non-prescription medicines, vitamin and herbal supplements, or other health preparations (particularly St. John's wort) you are taking or plan to take with your healthcare provider.**

Tell your healthcare provider right away if you have any side effects or conditions, including the following:

- **Severe depression, strange thoughts, or angry behavior** have been reported by a small number of patients taking SUSTIVA. There have been a few reports of suicide but it is not known if SUSTIVA was the cause.
- **Dizziness, trouble sleeping or concentrating, drowsiness, and/or unusual dreams** are common. These feelings tend to go away after taking SUSTIVA for a few weeks.

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Please see Important Product Information about SUSTIVA on the next page.

- **Pregnancy: Women should not become pregnant or breastfeed while taking SUSTIVA.** Serious birth defects have been seen in children of women treated with SUSTIVA during pregnancy. Women must use a reliable form of barrier contraception, such as a condom, even if they also use other methods of birth control.
- **If you have ever had mental illness or are using drugs or alcohol.**
- **Rash** is a common side effect that usually goes away without any change in your medicines. Rash may be a serious problem in some children.
- **If you have liver disease, have ever had seizures, or are taking medicine for seizures,** your healthcare provider may want to do tests to check your liver or check drug levels in your blood.

Changes in body fat have been seen in some patients taking anti-HIV medicines. The cause and long-term effects are not known at this time.

Other common side effects of SUSTIVA taken with other anti-HIV medicines include: tiredness, upset stomach, vomiting, and diarrhea.

You should take SUSTIVA on an empty stomach, preferably at bedtime, which may make some side effects less bothersome.

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[efavirenz (eh-FAH-vih-rehnz)]
capsules and tablets**ALERT: Find out about medicines that should NOT be taken with SUSTIVA.**

Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH SUSTIVA."

Read this information before you start taking SUSTIVA (efavirenz). Read it again each time you refill your prescription, in case there is any new information. This leaflet provides a summary about SUSTIVA and does not include everything there is to know about your medicine. This information is not meant to take the place of talking with your doctor.

What is SUSTIVA?

SUSTIVA is a medicine used in combination with other medicines to help treat infection with Human Immunodeficiency Virus type 1 (HIV-1), the virus that causes AIDS (acquired immune deficiency syndrome). SUSTIVA is a type of anti-HIV drug called a "non-nucleoside reverse transcriptase inhibitor" (NNRTI). NNRTIs are not used in the treatment of Human Immunodeficiency Virus type 2 (HIV-2) infection.

SUSTIVA works by lowering the amount of HIV-1 in the blood (viral load). SUSTIVA must be taken with other anti-HIV medicines. When taken with other anti-HIV medicines, SUSTIVA has been shown to reduce viral load and increase the number of CD4+ cells, a type of immune cell in blood. SUSTIVA may not have these effects in every patient.

SUSTIVA does not cure HIV or AIDS. People taking SUSTIVA may still develop other infections and complications. Therefore, it is very important that you stay under the care of your doctor.

SUSTIVA has not been shown to reduce the risk of passing HIV to others. Therefore, continue to practice safe sex, and do not use or share dirty needles.

What are the possible side effects of SUSTIVA?**Serious psychiatric problems.** A small number of patients experience severe depression, strange thoughts, or angry behavior while taking SUSTIVA. Some patients have thoughts of suicide and a few have actually committed suicide. These problems tend to occur more often in patients who have had mental illness. Contact your doctor right away if you think you are having these psychiatric symptoms, so your doctor can decide if you should continue to take SUSTIVA.**Common side effects.** Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams during treatment with SUSTIVA. These side effects may be reduced if you take SUSTIVA at bedtime on an empty stomach. They also tend to go away after you have taken the medicine for a few weeks. If you have these common side effects, such as dizziness, it does not mean that you will also have serious psychiatric problems, such as severe depression, strange thoughts, or angry behavior. Tell your doctor right away if any of these side effects continue or if they bother you. It is possible that these symptoms may be more severe if SUSTIVA is used with alcohol or mood altering (street) drugs.

If you are dizzy, have trouble concentrating, or are drowsy, avoid activities that may be dangerous, such as driving or operating machinery.

Rash is common. Rashes usually go away without any change in treatment. In a small number of patients, rash may be serious. If you develop a rash, call your doctor right away. **Rash may be a serious problem in some children.** Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA.

Other common side effects include tiredness, upset stomach, vomiting, and diarrhea.

Changes in body fat. Changes in body fat develop in some patients taking anti-HIV medicine. These changes may include an increased amount of fat in the upper back and neck ("buffalo hump"), in the breasts, and around the trunk. Loss of fat from the legs, arms, and face may also happen. The cause and long-term health effects of these fat changes are not known.

Tell your doctor or healthcare provider if you notice any side effects while taking SUSTIVA.

Contact your doctor before stopping SUSTIVA because of side effects or for any other reason.

This is not a complete list of side effects possible with SUSTIVA. Ask your doctor or pharmacist for a more complete list of side effects of SUSTIVA and all the medicines you will take.

How should I take SUSTIVA?**General Information**

- You should take SUSTIVA on an empty stomach, preferably at bedtime.

- Swallow SUSTIVA with water.
- Taking SUSTIVA (efavirenz) with food increases the amount of medicine in your body, which may increase the frequency of side effects.
- Taking SUSTIVA at bedtime may make some side effects less bothersome.
- SUSTIVA must be taken in combination with other anti-HIV medicines. If you take only SUSTIVA, the medicine may stop working.
- Do not miss a dose of SUSTIVA. If you forget to take SUSTIVA, take the missed dose right away, unless it is almost time for your next dose. Do not double the next dose. Carry on with your regular dosing schedule. If you need help in planning the best times to take your medicine, ask your doctor or pharmacist.
- Take the exact amount of SUSTIVA your doctor prescribes. Never change the dose on your own. Do not stop this medicine unless your doctor tells you to stop.
- If you believe you took more than the prescribed amount of SUSTIVA, contact your local Poison Control Center or emergency room right away.
- Tell your doctor if you start any new medicine or change how you take old ones. Your doses may need adjustment.
- When your SUSTIVA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to SUSTIVA and become harder to treat.
- Your doctor may want to do blood tests to check for certain side effects while you take SUSTIVA.

Capsules

- The dose of SUSTIVA capsules for adults is 600 mg (three 200-mg capsules, taken together) once a day by mouth. The dose of SUSTIVA for children may be lower (see **Can children take SUSTIVA?**).

Tablets

- The dose of SUSTIVA tablets for adults is 600 mg (one tablet) once a day by mouth.

Can children take SUSTIVA?

Yes, children who are able to swallow capsules can take SUSTIVA. Rash may be a serious problem in some children. Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA. The dose of SUSTIVA for children may be lower than the dose for adults. Capsules containing lower doses of SUSTIVA are available. Your child's doctor will determine the right dose based on your child's weight.

Who should not take SUSTIVA?**Do not take SUSTIVA if you are allergic** to the active ingredient, efavirenz, or to any of the inactive ingredients. Your doctor and pharmacist have a list of the inactive ingredients.**What should I avoid while taking SUSTIVA?**

- Women taking SUSTIVA should not become pregnant.** Serious birth defects have been seen in the offspring of animals and women treated with SUSTIVA during pregnancy. It is not known whether SUSTIVA caused these defects. **Tell your doctor right away if you are pregnant.** Also talk with your doctor if you want to become pregnant.
- Women should not rely only on hormone-based birth control, such as pills, injections, or implants, because SUSTIVA may make these contraceptives ineffective. Women must use a reliable form of barrier contraception, such as a condom or diaphragm, even if they also use other methods of birth control.
- Do not breast-feed if you are taking SUSTIVA.** The Centers for Disease Control and Prevention recommend that mothers with HIV not breast-feed because they can pass the HIV through their milk to the baby. Also, SUSTIVA may pass through breast milk and cause serious harm to the baby. Talk with your doctor if you are breast-feeding. You may need to stop breast-feeding or use a different medicine.
- Taking SUSTIVA with alcohol or other medicines causing similar side effects as SUSTIVA, such as drowsiness, may increase those side effects.
- Do not take any other medicines without checking with your doctor. These medicines include prescription and non-prescription medicines and herbal products, especially St. John's wort.

Before using SUSTIVA, tell your doctor if you

- have problems with your liver or have hepatitis.** Your doctor may want to do tests to check your liver while you take SUSTIVA.
- have ever had mental illness or are using drugs or alcohol.**
- have ever had seizures or are taking medicine for seizures** (for example, Dilantin® (phenytoin), Tegretol® (carbamazepine), or phenobarbital). Your doctor may want to check drug levels in your blood from time to time.

What important information should I know about taking other medicines with SUSTIVA?**SUSTIVA (efavirenz) may change the effect of other medicines, including ones for HIV, and cause serious side effects.** Your doctor may change your other medicines or change their doses. Other medicines, including herbal products, may affect SUSTIVA. For this reason, it is very important to:

- let all your doctors and pharmacists know that you take SUSTIVA.
- tell your doctors and pharmacists about all medicines you take. This includes those you buy over-the-counter and herbal or natural remedies.

Bring all your prescription and nonprescription medicines as well as any herbal remedies that you are taking when you see a doctor, or make a list of their names, how much you take, and how often you take them. This will give your doctor a complete picture of the medicines you use. Then he or she can decide the best approach for your situation.

Taking SUSTIVA with St. John's wort (*Hypericum perforatum*), an herbal product sold as a dietary supplement, or products containing St. John's wort is not recommended. Talk with your doctor if you are taking or are planning to take St. John's wort. Taking St. John's wort may decrease SUSTIVA levels and lead to increased viral load and possible resistance to SUSTIVA or cross-resistance to other anti-HIV drugs.**MEDICINES YOU SHOULD NOT TAKE WITH SUSTIVA**

The following medicines may cause serious and life-threatening side effects when taken with SUSTIVA. You should not take any of these medicines while taking SUSTIVA:

- Hismanal® (astemizole)
- Propulsid® (cisapride)
- Versed® (midazolam)
- Halcion® (triazolam)
- Ergot medications (for example, Wigraine® and Cafergot®)

The following medicine should not be taken with SUSTIVA since it may lose its effect or may increase the chance of having side effects from SUSTIVA:

- Vfend® (voriconazole)

The following medicines may need to be replaced with another medicine when taken with SUSTIVA (efavirenz):

- Fortovase®, Invirase® (saquinavir)
- Biaxin® (clarithromycin)

The following medicines may need to have their dose changed when taken with SUSTIVA:

- Crixivan® (indinavir)
- Kaletra® (lopinavir/ritonavir)
- Methadone
- Mycobutin® (rifabutin)
- REYATAZ® (atazanavir sulfate). If you are taking SUSTIVA and REYATAZ, you should also be taking Norvir® (ritonavir).
- Zoloft® (sertraline)

These are not all the medicines that may cause problems if you take SUSTIVA. Be sure to tell your doctor about all medicines that you take.**General advice about SUSTIVA:**

Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use SUSTIVA for a condition for which it was not prescribed. Do not give SUSTIVA to other people, even if they have the same symptoms you have. It may harm them.

Keep SUSTIVA at room temperature (77°F) in the bottle given to you by your pharmacist. The temperature can range from 59° to 86°F.

Keep SUSTIVA out of the reach of children.

This leaflet summarizes the most important information about SUSTIVA. If you would like more information, talk with your doctor. You can ask your pharmacist or doctor for the full prescribing information about SUSTIVA, or you can visit the SUSTIVA website at <http://www.sustiva.com> or call 1-800-426-7644.

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Judge allows sexual orientation claim in lawsuit against SFFD

by Matthew S. Bajko

An openly gay sheriff's deputy will be allowed to sue the San Francisco Fire Department for discrimination based on sexual orientation, a San Francisco Superior Court judge ruled this week.

After indicating he would rule on behalf of the sheriff's deputy during a court hearing last Friday, April 8, Judge James L. Warren signed the order Monday, April 11. Jon Gray filed suit last year against the city and fire department alleging that questions on an entrance exam weed out gay applicants and recovering alcoholics.

"I feel great. I feel awesome," said Gray. "Hopefully they will settle this damn thing. Once this thing starts moving it is not going to look good."

City attorney spokesman Matt Dorsey said the ruling is not a setback for the city.

"It is only a procedural ruling. It doesn't address the merits of the case either way," he said.

Since taking the firefighter's exam in October 2001, Gray has fought the department's scoring of his test and has filed numerous complaints with city, state, and federal agencies. The fire department has defended its testing procedures, saying gay men are welcome to take the exam and several already serve in the city's firehouses. The city has



Jon Gray

tried to dismiss the case, saying Gray filed his lawsuit after his statute of limitations expired.

The city attorney also filed a demurrer in the case, arguing that the sexual orientation discrimination charges be dropped. The city claimed that the original paperwork filed with a state fair employment agency did not include the charges and therefore cannot be included in the lawsuit.

But the city's attorneys failed to persuade Warren. The judge in effect ruled it was not Gray's fault but the state's foot dragging in signing off on his case that led to Gray missing the deadline and that state bureaucrats erred in not including the sexual orientation claims in the initial paperwork.

Gray's attorney, Daniel Ray

Bacon, who is also gay, said in light of City Attorney Dennis Herrera's championing the lawsuit seeking to legalize gay marriage he found his position in this case hypocritical.

"Here is the city attorney saying we are going to fight for gay marriage and are doing this for the GLBT community but here they are with one of their own employees trying to prohibit his right to claim he has been discriminated against due to sexual orientation," said Bacon.

Bacon said he took up Gray's case because it appears clear-cut that he should have the right to argue in court he was discriminated against for being gay. Gray has alleged that the entrance exam asked if he liked to read poetry or to garden in an effort to dismiss those applicants deemed to be gay.

City and fire department officials dispute that, but have yet to produce the original test, saying they do not own it and therefore do not have copies of it. Bacon said he founds that argument ludicrous and hopes to force the city to turn over the test.

"They want to use a test but turn around and say we don't know what is on the test. Yet they rely on it to make hiring decisions; it is absurd," he said. "I can't believe they are playing hide and seek with this test. If they don't settle this case we will seek to obtain it." ▼

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AMFAR

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of Latinos and only 17 percent of whites tested positive.

Missing piece?

The missing piece may very well be black men's social networks, argued Harawa. Since neither study was designed to test for her original theory, Harawa said she still believes the social networks of various groups may play a roll in HIV infection rates.

"I do feel it is still important, especially in cities where African Americans are not a minority. You see the same people at the same clubs and it is very easy for an epidemic to take off in that network," said Harawa. "If there was no age mixing then the epidemic would stop. We need more studies specifically designed to address this question."

Other issues at play specifically for minority youth may be their access to healthcare. Gay men of color are less likely to have "gay-friendly" medical providers, said Harawa.

"Their MDs may not be sug-

gesting they get tested or use condoms," she said.

Dr. William King, with the Center for Clinical AIDS Research and Education at the University of California, Los Angeles, addressed the same issues surrounding African American's access to care during a plenary session at the conference Monday, April 12. He noted that blacks have a lower probability of seeing a high quality HIV provider and that studies have also shown that physicians are less likely to prescribe HIV medicines to patients they believe will not follow the recommended dosages to ensure the medications are effective.

"They see African Americans as more nonadherent," said King.

However, he noted a study he conducted in 2004 showed that "black patients who have black MDs receive protease inhibitors three months earlier than black patients of white MDs."

AMFAR purposely held its conference in Oakland to highlight how the HIV epidemic has moved out of the white male gay community, where HIV rates have stabilized, and into communities of color, populations often overlooked by federal health officials.

"In the U.S., what was once primarily an affliction of white homosexual men has become a disease disproportionately affecting people of color, women as well as men. Other populations have been severely overlooked, among them the incarcerated, the transgender community, and senior citizens," noted AMFAR trustee Dr. Mervyn Silverman, a former San Francisco public health director in the 1980s.

Congresswoman Barbara Lee (D-Oakland), who opened the conference with a keynote address Sunday, April 10, said that Oakland and the surrounding areas provide a picture of AIDS in America that often goes unnoticed.

"Here in Alameda County the situation has been so dire among African Americans that in 1998 we declared a state of emergency to draw more attention and resources to this devastating disease," said Lee, who chairs the Congressional Black Caucus Task Force on Global HIV/AIDS. "While we have made some progress here and around the nation, there is still much work too be done to raise awareness of the current state of the epidemic." ▼

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Gay ex-military man critical of DADT

by Kevin Davis

In *Major Conflict: One Gay Man's Life in the Don't-Ask-Don't-Tell Military*, author Jeffrey McGowan explores the inner conflict of deferring his sexual identity and dignity to save his career.

Recently, he discussed in a telephone interview why LGBT soldiers deserve respect, how to discretely drum out a good gay soldier, and argued forcefully for a military that represents everyone.

McGowan does not describe himself as an activist, though he is against the DADT policy.

"I would be dishonest if I tried to pose as an activist of any standing and ridiculous of me to prance along like I'm the superstar. Servicemembers Legal Defense Network has been doing the day-to-day tough chores, moving this issue forward. They deserve the courtesy and opportunity to direct the conversation," McGowan said of the Washington, D.C. organization working to end DADT.

McGowan served between 1988 and 1998, a cadet who rose to the rank of major, and left as a decorated Persian Gulf hero. He started his career at the Fort Sill gunnery school in Oklahoma, becoming an airborne field artillery regiment paratrooper and later commanding Operation Desert Storm troops.

His first boyfriend, a Double-day Bookstore co-worker to whom McGowan gave his Fordham University ROTC lapel pin at

age 19, died of lymphoma and gall bladder cancer two weeks ago, just before McGowan's appearance at Market Street Books Inc. in San Francisco.

"I couldn't grasp how I could be successful, and well adjusted, and do all those things he opted to do, when my attitude was diametrically opposite to that. I'd work it out, meet a woman, and connect, I thought," McGowan said.

Subway riders thanked him for serving back then, viewing his ROTC uniform as a patriotic and "clear manifestation of heroism that Americans tap into for pride in their country."

Arriving stateside after peacetime Germany and Kuwait tours in 1992, with the DADT policy pending, he saw "a visceral, hateful reaction to gays serving," said McGowan, currently a pharmaceutical salesman.

"The Army feels like we're going to have effeminate hairdressers from Chelsea who can't handle the rigorous lifestyle," an "erroneous stereotype," he said.

"They make it work so they're not going to be stereotypical," said McGowan, who believes that gay men who apply for duty are innately on the Bruce Willis end of the nelly-macho spectrum. "They like the mission, the training, adventure."

In contrast to the homophobic DADT policy in the U.S., the British military intentionally recruits lesbians and gays, offering them same-sex couples housing, he noted.

"In the long run Europe will be



Author Jeffrey McGowan in an image from his book

doing that across the board. We are the only ones making an issue of it."

The point of the military is "to kill people and break things," said McGowan. But, during a threatening national crisis, everybody must pitch in.

"Whatever you might think about war and foreign policy – a terrible policy – it should be an institution that performs its mission and a culture, behind the curve in multiple ways and traditionally not subject to social movements, ebb and flow, representative of all society's elements," said McGowan. "If we create an environment open to only certain people, then the Army represents white Republicans during the call to service."

Young people join the military not to prove the rightness or wrongness of social causes said McGowan, but they learn positive skills, discipline, and structure.

"You can disagree with what they do, but respect that they make a sacrifice and stick with it," he said. "Nine to 15 million people – are they saying that many people have nothing to offer public service? Patriotism is not just the preserve of straight people."

A paper trail

In the book, McGowan detailed an account about how, when a sting operation revealed a Fort Bragg soldier's alleged involvement in prostitution and pornography, McGowan refused a colonel's subtle request to persecute him.

McGowan described in chilling detail the procedure for creating a trumped up paper trail.

First, view his training, and even if exemplary, chip away, and tell his boss, "that he wasn't prepared, that it looked like crap. Gradually, the entire chain of command goes negative on the guy. Then he starts to get it in his head and he starts to fuck up," McGowan wrote.

The humiliated soldier decides to quit the army anyway.

"It destroyed him. That was the turning point for me," he said.

McGowan commented on the "not uncommon," instances of gay pornography producers operating off base who prey on naive, economically desperate, often straight teenage soldiers.

"Kids that come from the backwoods or grew up on farms are prone to this," he said. "It doesn't take much to get them to

that point, and then they make a decision they might regret at a later point. Of course it is predatory."

McGowan also writes of being traumatized by his on-base romantic partner's subterfuge when he decided to marry to fend off being outed after getting caught leaving a Fayetteville gay bar.

"From being a successful guy, doing great things, with ever-increasing responsibility, to being a shit-bird," in the Army's eyes, he described his friend's treatment. The incident further convinced McGowan to leave his closeted career.

"I respect the institution, but, when you feel sad inside, the baggage of lying about your personal life, the hypocrisy overcomes you – counting down the days, running scared, not having any kind of personal development. Those moments that should have been wonderful – getting medals, solving a wonderful field problem – all of those things I couldn't truly engage in because it would reveal this aspect of myself."

He did not come out at his resignation, calling the tactic pointless and dramatic, since the brass would hardly react, he said.

"The issue's center of gravity is in the public eye and Congress. [Military leaders] are not the ones moving the issue forward. It's just a paperwork issue for them," said McGowan who, with his real estate agent partner, William van Roostenberg, were the first same-sex couple to marry in their town of New Paltz, New York by Mayor Jason West in February 2004. The story appeared on page one of the *New York Times*.

Civilians who influence lawmakers, and the president, whom he called "a complete buffoon, they should impeach him tomorrow," are responsible for holding the military accountable, he said.

McGowan counsels young LGBTs considering serving their country in the armed forces, "You have to have some serious conversation of what the game is here. If you feel you can make that sacrifice, then do it because our country needs you."

"A lot of gay heroes out there, kids fighting in Iraq right now, coming home with legs blown off, don't have the opportunity to come off the plane and have their lover run up, and be recognized for who they are," he concluded.

"In the Army, integrity trumps all. But [DADT] is a policy built on lying and deception." ▼

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Politics

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bet is if Schwarzenegger decides he's had enough of Sacramento and declines to run for re-election, look for Westly to jump in and shake up the race.

In San Francisco elections this fall for treasurer and city attorney there should be little similar drama. Taking no chances, the Alice B. Toklas LGBT Democratic Club voted at its meeting on Monday to conduct an early endorsement vote of Treasurer **Jose Cisneros** and City Attorney **Dennis Herrera** on May 9. Good for Alice to get out in front and begin to build unity among LGBTs behind both these fine candidates.

In other local news **Julie Lee** was arrested for embezzlement and other alleged crimes in her role as a volunteer fundraiser for

former Secretary of State **Kevin Shelley**. She posted bail and has pleaded not guilty but the evidence against her seems overwhelming. Buried deep in the news accounts was the inconvenient fact that investigators found Shelley knew nothing of Lee's schemes. After the *San Francisco Chronicle* shamelessly pounded Shelley in a series of damning front-page articles, this brief mention of his innocence is weak at best.

Finally, let me offer my thanks to the folks at the B.A.R. for asking me to help fill this space once again.

Have a great week everybody! ▼

San Francisco resident **Paul Hogan** is currently Northern California chair of the LGBT Caucus of the California Democratic Party.

The political state of LGBT health

by Bob Roehr

The breadth of challenges on issues of gay health posed by the Bush administration and Congress were laid out at the spring meeting of the National Coalition for LGBT Health in Washington, D.C. last month. Money is tighter than ever and social conservatives are relentless in trying to impose their moral vision upon the rest of the country, attendees were told.

Social conservative Claude Allen has moved from the number two position at the Department of Health and Human Services to be domestic policy adviser at the White House. "That is going to present some very big challenges for us over the next four years," said Carl Schmidt, a lobbyist for the AIDS Institute.

Praveen Fernandes, a lobbyist with the Human Rights Campaign, tried to look at the bright side of the move — it means that Allen is no longer a nominee for a lifetime appointment as a federal judge to the Fourth Circuit Court of Appeals; "domestic policy adviser is not a lifetime appointment."

There is some hope that the new HHS secretary, Michael Leavitt, might not be so bad. Schmidt and Fernandes noted that he vetoed a piece of antigay legislation when he was governor of Utah. The number two position at HHS



HRC lobbyist Praveen Fernandes, left, and AIDS lobbyist Carl Schmidt at last month's meeting on LGBT health issues.

is vacant and the eventual nominee will be closely scrutinized.

Schmidt was encouraged by the lack of comment from the administration on the controversy that erupted in New York over a possible "super strain" of HIV. He worries, however, that the five-year reauthorization of the National Institutes of Health might be used to cut AIDS research funding by those who have argued that AIDS is getting too much money.

Ryan White AIDS services legislation also is up for renewal. "It is the only moving vehicle for domestic HIV/AIDS legislation," Schmidt said. "It could become a Christmas tree" for social restrictions on prevention activities such

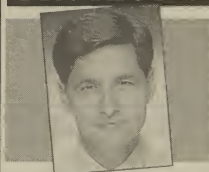
as abstinence-only programs. "We are working hard as a coalition to make sure that this remains a care and treatment bill and not get bogged down with divisive social amendments."

"I have seen no retreat at all by the administration on abstinence-only programs," Schmidt said. The president's budget proposes \$206 million for such programs, an increase of \$39 million, even while the CDC HIV prevention budget is being cut by \$4 million.

Schmidt noted an interesting evolution of the Bush administration's language in public discourse over support for abstinence programs. The initial phrase was "ab-

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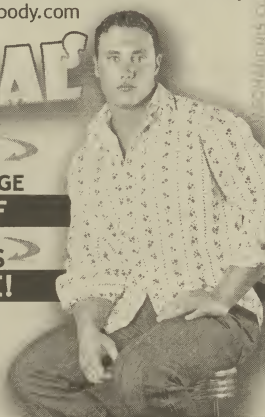
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The 'daisy chain' of HIV infections

by Bob Roehr

A person with acute HIV infection, within a few weeks of their own initial exposure to the virus and before antibodies develop to partially suppress it, is significantly more likely to transmit HIV to another person than at any other point during the course of that infection.

Researchers have long known that HIV viral load is a reverse J curve—initially very high, often in the millions of copies of the virus; then generally dropping to a plateau of several hundred or several thousand copies as the immune system offers some suppression; finally rising again in the final stage of the disease as the immune system is overwhelmed.

Viral load is one of the most important factors in whether or not a virus is transmitted to an exposed person. Researchers have created models suggesting that about half of all new HIV transmissions are passed on during the first three months of infection.

That is before most people would even know they were infected because the test most commonly used to screen for HIV would not detect antibodies to the virus.



AIDS researcher Maria J. Wawer

The first data confirming that modeling has come from an ongoing survey of thousands of villagers in the Rakai district of southern Uganda. It is published in the May 1 edition of the *Journal of Infectious Disease*.

Columbia University researcher Maria J. Wawer and colleagues examined survey data and blood samples taken between 1994 and 1999 to identify 235 monogamous couples where one or both became infected with HIV through vaginal sex during that

period. Treatment for HIV was not available in Uganda at the time.

Nearly half of the new infections could be attributed to a partner who themselves had become infected within a two and a half month window immediately prior to passing on the virus. That was about five and a half times the rate of transmission at the trough of established infection, the period six or more months after infection when the immune system is helping to suppress the virus.

Even at the end stage of disease, when patients were dying and viral load was increasing, the rate of transmission was only double that of the trough period.

Because of the way the study was conducted, Wawer said the rate of new transmission of HIV during vaginal sex could be as high as 1 in 50 during the first month of post-infection.

Transmission of HIV through unprotected receptive anal sex is several-fold more efficient than through vaginal sex because the rectum is a much more fragile tissue that is designed to absorb water and nutrients. That could drop the odds of becoming infected through anal sex with an acutely infected partner to about a 50-50 shot at each encounter. ▽

Molestation

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the B.A.R. Monday, April 11 that "We've been saying all along the gender aspect of the case is irrelevant," referencing the widespread perception that Mason is indeed female and acknowledging that her sexual orientation should not be a factor in the prosecution.

But what is relevant to the case is that Mason's presentation as a male seems to bolster the claim that she is a persistent liar whose testimony cannot be trusted. Presenting as male "added to the confusion and violation of trust," said Raffaelli.

Others were more outspoken about their outrage surrounding Mason's gender expression; a story in the *San Jose Mercury News* reported that Deputy District Attorney Karen Guidotti said, "The fact that she was disguising herself as a male is going to be extremely traumatic." The *Mercury News* also characterized Mason's male gender presentation as "deception" but went on to quote family members who described her as someone who often wore male clothing and used male names, a common pattern in young people struggling with gender identity issues.

"Kids were calling her a lesbian," Mason's grandfather told the *Mercury News*. "We told her she ain't no boy, she's a girl."

Nowhere in the recently published articles has the possibility of Mason being a transgender male been explored, despite the fact that many of the same news outlets were in attendance at last year's murder trial for the three men accused of killing transgender teenager Gwen Araujo.

Araujo, 17, was born as a boy named Eddie but lived as a female since the age of 14. In October 2002 she was beaten and strangled to death by three men who discovered she had male genitalia. The case ended with a mistrial last

June in Alameda County Superior Court due to the defense invoking a transgender panic strategy that painted Araujo's gender presentation as "sexual deception" when she engaged in relations with two of the men. The case is scheduled to be re-tried next month.

Yet, as the Alameda County District Attorney's office gears up to combat phrases like "sexual deception" on behalf of Araujo, the San Mateo County DA's office is invoking the very same language on behalf of its victims.

It's a danger, said Chris Daley, an attorney with the San Francisco-based Transgender Law Center, to lump a person's gender expression into the same category as his or her criminal activities.

"There is no such crime as gender fraud," Daley told the B.A.R. "So regardless of what her gender identity is, that's not why she's in custody. The DA needs to make clear that it's her alleged sexual relations with people below the age of consent that is the true crime. That's where the attention needs to be... and hopefully the defense attorney will be prepared to deal with any strategy from the DA's office that tends to play on anti-trans bias if that does come up in the trial."

Raffaelli said she had no indication that Mason is male identified. Even if such information were to emerge, she said she did not know whether she would reconsider her use of the word "deception" when describing Mason's actions.

"It is not clear to me why she decided to engage in this deception because that's what it was. But it's not just a matter of her misrepresenting her gender. She was misrepresenting a lot of things about herself," said Raffaelli. "It was a really elaborate sort of scheme in order to keep little girls—little victims—on a string. I'm not in a situation where I have a lot of contact with the defendants in these cases. What her future life will be like in terms of sexual

identity, I don't know. I'm dealing with the victims, and from their perception they felt extremely deceived, in part because of her gender but also because she represented herself as being significantly younger than she was. We have to take the whole picture into account. It was a huge misrepresentation across the board."

Chase said that Mason's gender identity is indeed a question, but "I don't think she has the capacity to really make an informed evaluation of that. It's difficult to deal with her on a gender identity basis when she's functioning on a second-grade level at best."

Regardless, said Chase, the roots of the bias he perceives come from homophobia, as he believes it is Mason's birth sex that has been the major issue in the case.

Tina D'Elia, an advocate at Community United Against Violence—an agency that advocates for victims of hate crimes, sexual assault, and domestic violence—acknowledged that the case is a difficult one for transgender advocates because of the serious nature of the charges. But she emphasized the importance of the justice system not playing into the very transgender panic strategies it should be looking to dismantle.

"If these allegations are true then this person should be held accountable for her actions. At the same time the DA's office needs to be careful about not using another form of trans panic and gay panic to portray her gender as contributing to the harm done," said D'Elia, who added that this is true regardless of how the accused identifies. "How she identifies as a person is not what's on trial here. Her voice is not in these articles and we cannot assume how any of these parties identify. Youth have their own identity stripped away by the media because of ageism, homophobia, and sexism, and quite often we have a bunch of adults coming in to sensationalize something that is very serious." ▽

HRC

◀ page 1

lows certain "administrative duties" to be delegated away from HRC and to department heads — may open the door for city departments to be responsible for enforcing their own compliance with nondiscrimination policies.

But the very departments that frequently ask for waivers of compliance in order to save time and money, said LGBT and labor activist Robert Haaland, should not be given the power to decide whether they are in compliance.

"It's the fox guarding the chicken," said Haaland.

Theresa Sparks, a former Human Rights Commissioner who now sits on the Police Commission, agreed.

"When I was a commissioner what we found was that week after week department heads submitted waivers to not have to follow the ordinances. If they're left to enforce those regulations ... it just won't get done."

Many community members speculated that taking compliance enforcement away from HRC would be a financial decision, allowing the city to bypass the cost of HRC oversight and also giving departments a green light to go with the cheapest, rather than the disadvantaged or ordinance-compliant contractors.

But even department heads who want to be in compliance with the proposed ordinance don't have the centralized operation, collaborative network, and expertise of the HRC, said former Human Rights Commissioner Martha Knutzen.

And as duties are taken from the HRC and given to departments, said Knutzen, the only logi-

cal conclusion is that HRC would lose funding and staff.

HRC creates its budget around work orders it receives from other departments. Fewer work orders would mean a smaller budget, and inevitably, staff layoffs. Losing staff members from the organization that houses the city's LGBT Advisory Committee, said Knutzen, would be detrimental to the LGBT community.

"The advisory committee has operated as our commission for many years. It has done historic work, from domestic partnership benefits to transgender rights. Every issue that has ever been raised got its start in that committee. And the reason it has been so effective is that it had an actual city agency with staff helping us," said Knutzen.

Much of the legislation passed as a result of the LGBT Advisory Committee, noted Knutzen and others, has had national significance. Because of the equal benefits ordinance, for instance, many large companies and governments across the country now offer domestic partnership benefits to employees.

Sparks agreed with Knutzen's assessment that taking administrative duties from HRC would jeopardize the commission and future LGBT efforts.

"I think that what that provision does is essentially run the risk of dismantling the Human Rights Commission," said Sparks. "Ultimately, it would have a very direct effect on the LGBT and HIV division and by extension, the advisory committee. And those are the divisions and the committee from which equal benefits, transgender rights, and intersex issues all originated. That's legislation that's been copied and emulated around the country and that will definitely be affected as well."

It was never the intention of the legislation to jeopardize the HRC, said Jayny Mak, legislative aide to Ma.

Mak agreed that the clause around "administrative duties" was problematic, but said the language originated in the mayor's office and that it was her hope it would be less vague by the time the legislation was introduced.

Jennifer Petrucione, spokeswoman for Mayor Gavin Newsom, said the mayor was "fully committed to role of HRC as an independent authority," and that the "administrative duties" language simply allowed the director of HRC to delegate "the more cumbersome administrative tasks" to city departments.

"The intention is not to decentralize protections ... the intention is to allow departments to administer what are the more nitty gritty details of the ordinance, which frees up HRC to do their work," she said.

Petrucione disagreed that less work for the HRC would mean less funding. But Knutzen countered that such a consequence is simple math, and that there are no administrative duties that could be delegated away from HRC to large city departments without having a significant impact. Others noted that delegating duties to other departments would never actually be the decision of the HRC, as HRC's director is appointed by the mayor and would be expected to follow orders. And even if Newsom does not intend to take power away from HRC, said Haaland, "legislation has to be written to take future administrations into account."

Draft legislation is expected to be circulated this week and Ma's office is hoping to introduce it by Tuesday, April 19. Public hearings will be held during committee. ▼

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SF Pride

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greatest events in the world and I'm completely honored to have been asked to step in," said Jones, who also praised Pride's board of directors, contracting staff, and committee heads. "Teddy left a really fantastic team in place. We're in good strong hands and we're really excited."

Before landing a fulltime gig with Pride, Jones did contracting work for the organization around marketing, sponsorship, and promotion. Prior to that she was the event director for AIDS Walk San Francisco. Jones moved to the Bay Area in 2001 from Arizona, where she worked extensively with women's and children's services, AIDS fundraising, and campaigns. Jones is the perfect match for the organization, said Pride President Joey Cain.

"We saw how good she was while she was a contractor, and she also had the previous experience of being executive director of AIDS Walk," said Cain, who described Jones's position as temporary, but indefinite.

"Teddy's on a well-deserved

leave of absence. For about eight years it was a 24-hour thing for him and he just really needed a break. It's up to him when he wants to come back," said Cain.

Thus far it's been smooth sailing for Jones, despite last week's unexpected controversy surrounding Pride's decision to award the "Pink Brick" to U.S. Senator Dianne Feinstein (D-California). Feinstein, a former San Francisco mayor, garnered the most public votes for the award, which has traditionally honored vehement homophobes but this year gave a nod to someone considered relatively gay-friendly who many believed had a responsibility to back up that reputation with her words. Her remarks to the media last November that the issue of gay marriage cost presidential candidate John Kerry the election angered many in the community, particularly since they believe the Democratic Party refused to stand up for gay marriage in the first place. Yet Feinstein's Pink Brick also drew ire from community members who praised Feinstein for her progay legislative record and condemned SF Pride for nominating her at all.

"It's actually surprising how few calls and e-mails we've received.

And for every negative comment, there's a positive one," said Jones, who estimated that Pride had received only about 12 e-mails on the topic and very few phone calls.

"I don't think it's as big of an issue as some of us think it is," added Cain.

Jones said she is most excited about working to get Pride's new venues off the ground. In addition to its numerous other regular stages, this year the Pride festival will host a transgender stage; a homo hip-hop stage for youth; and a Native American and Two-Spirit gathering area which is expected to draw participants from around the country.

"The community puts forth proposals at the beginning of the year about how they'd like to see the event grow and adapt to represent the entire community, which is so wide and diverse," said Jones. "These venues are a part of that effort and I'm really looking forward to them."

"Stand Up, Stand Out, Stand Proud" is the theme for this year's 35th anniversary San Francisco Pride Parade and Celebration, to be held over the weekend of June 25 and 26. For more information, visit www.sfpd.org. ▼

Editorial

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broke with many of her Democratic colleagues to vote against. Or Tom DeLay or Bill Frist, who seem willing to carry the mantle for the president in his ill-advised and ill-spirited attempt to amend the federal Constitution to ban same-sex marriage, attempts consistently opposed by Senator Feinstein. Nor did it seem to matter to the Pride committee organizers that Sena-

tor Feinstein was a strong supporter of "damned lesbian" Roberta Achtenberg in her nomination fight following her appointment as assistant secretary of Housing and Urban Development or on behalf of Jim Hormel, who could never have been the first openly gay ambassador from the United States without her passionate pleas before the United States Senate.

What does it say of us as a community when we deride our friends? Dianne Feinstein has

been a friend of the LGBT community her entire public life. Sure we all disagree from time to time on the best strategy to achieve our goals. But let there be no mistake about it, Dianne Feinstein shares our objectives of achieving equality, justice, dignity, and respect for all LGBT people. To thoughtlessly hang this derisive moniker on her shows our immaturity as a nascent political force. It reflects poorly on us and only serves to give fodder to those who would do us harm. ▼

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What's in a job (interview)?

by Sara Eversole,
ALRP Law Clerk

The following is an occasional column compiled by the AIDS Legal Referral Panel on issues of concern to people living with AIDS.

Dear ALRP:

I landed a job interview at a hospital and I'm worried that the interviewer will ask about my HIV status. Do interviewers at hospitals have a right to know? What can the interviewer ask me?

Sincerely,
Ned Nurse in Noe Valley

Dear Ned Nurse:
Employers, including hospi-

tals, have no right to inquire about your HIV status or any other related conditions. If a prospective employer does ask about your HIV status, you must make a personal decision about how to handle the question.

You should know that the federal Americans with Disabilities Act of 1990 and California's Fair Employment and Housing Act protect you against any pre-job offer inquiries about your HIV status.

• **ADA:** This law applies to private employers with 15 or more employees, state and local governments (regardless of size), nonprofits, and religious organizations. The ADA prohibits prospective employers from making pre-job offer inquiries about a disability or the severity of a disability. However, a prospective employer may ask questions about the ability to perform specific job functions. Moreover, an employer may ask an individual with a disability to describe or demonstrate how s/he would perform the referenced job functions.

• **FEHA:** This law applies to employers with five or more employees for physical disabilities, and 15 or more employees for mental disabilities, but excludes nonprofit religious organizations. Like the ADA, FEHA prohibits any pre-offer inquiry about a disability or the severity of a disability. Similarly, FEHA does permit prospective employers to inquire into the ability of an applicant to perform job-related functions either with or without an accommodation.

Therefore, under the ADA and FEHA, an employer cannot ask direct questions such as, "Are you HIV-positive?" and, "Have you been able to take care of yourself for the last year?" Furthermore, most questions about prescription drug use such as, "What meds are you taking?" or, "Have you ever taken AZT?" are prohibited. It should be noted that if you test positive for illegal drug use during your application process, the employer may ask if you are taking any lawful medications that might account for the result.

Dear ALRP:

I know an employer can't ask me if I'm HIV-positive, but they have sent me an application form to complete that asks what medications I take. Do I have to tell the truth?

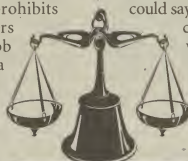
Sincerely,
Almost Employed in
San Francisco

Dear Almost Employed:

Under the ADA and FEHA, an employer cannot make any pre-job offer inquiries about your HIV status or its severity. However, if an employer inquires post-job offer (after they offer you the job but before you start working), then the inquiry may be acceptable under the ADA and FEHA. The ADA states that an employer may make post-offer inquiries that are not job related or consistent with business necessity. Fortunately, FEHA permits such post-job offer inquiries only if they are job related and consistent with business necessity, and provided that an employer requires all new employees in the same job classification to answer the same inquiries. Post-job hire, both the ADA and FEHA permit only inquiries that are job-related and consistent with business necessity.

If you say you are not taking meds, your employer may later discover that you lied. Your employer may use your lie as grounds for termination. Alternatively, you could respond by questioning the legality of the question and asking for the reason for the question prior to answering. The employer may not like your response, so consider that you may have difficulty proving discriminatory conduct during the interview stage if you aren't hired.

What should you do if a question alludes to your HIV status? Be prepared. Think about your possible responses in advance. You could say, "I can see that you are concerned about whether I am up for this job and I can assure you that I am." Decide in advance what you would do in this situation, and don't let anyone notice that the question unnerves you.



ALRP Law

Dear ALRP:

My salon just changed hands and I think the new owner intends to fire me because I have HIV. My employer can't do that, right? What should I do?

Sincerely,
Afraid in Alameda

Dear Afraid:

Discrimination based on HIV/AIDS is a type of disability discrimination. Under the ADA and FEHA, most employers cannot discriminate based on disability. If you think your employer intends to fire you due to your HIV/AIDS status, you should be prepared to notify your supervisor or human resources contact in writing that you believe your impending termination is illegal because it is based on your HIV/AIDS status.

If your employer fires you anyway, be sure to do as much as possible to document the circumstances surrounding the termination. For example, if your employer calls a meeting to fire you, request to have a witness (such as a co-worker) at the meeting who will be able to verify what the employer said. Then write down what happened at the meeting immediately thereafter.

If your employer does not provide a reason for firing you, but you believe it was because of your HIV/AIDS status, you should consider filing a complaint against your employer with the Equal Employment Opportunity Commission for possible ADA violations and with the California Department of Fair Employment and Housing for possible FEHA violations. You must first file a complaint with these agencies prior to filing a lawsuit. Both agencies will conduct an investigation of the allegations. If either or both agencies determine you have a basis to formally sue your employer for wrongful termination, you will receive a "right to sue" letter.

Dear ALRP:

I have AIDS and have not been feeling well recently. I've had to call in sick more often lately. My boss has started to notice, and has been asking about my health. I think he suspects I have AIDS. What should I say if he confronts me with his suspicion?

Sincerely,
Sick in San Rafael

Dear Sick:

According to the ADA and

FEHA, employers cannot ask questions about your disability, or require a medical examination, unless the questions or exam is job related and consistent with business necessity. Even if you seem sick, there must be a job related reason for the inquiry. There are a few exceptions in which an employer can justify medical questions (see below). Otherwise, your boss is not entitled to any medical information.

The only exceptions to the ADA and FEHA prohibitions are the following:

• **Disability not obvious:** If you request an accommodation and the disability is not obvious, the employer may request reasonable documentation showing your right to an accommodation. Even so, medical documentation must be confidentially maintained in a separate medical file apart from your personnel file.

• **Essential job functions:** If an employer has a reasonable belief that the employee's disability impairs his or her ability to perform the essential duties of the job, the employer may ask limited medical questions or request an exam.

• **Danger to others:** If the employer has a reasonable belief that the employee's disability poses a direct threat to others, certain questions may be permissible. For instance, in 2001 a federal court carved out an exception to the ADA and FEHA's protection of HIV-positive individuals, ruling that a dental hygienist who had contracted HIV posed a significant risk to the health of patients that could not be eliminated by reasonable accommodation, and thus was not a "qualified individual" within the meaning of ADA and Rehabilitation Act. However, courts have determined that HIV/AIDS rarely poses a direct threat to others.

• **Work-related injury:** If an employee has a work-related injury, the employer may ask limited medical questions or request an exam to assess whether it is responsible for any costs associated with the injury. Even if your employer has fewer than five employees, intrusive medical inquiries or examinations may still violate the state constitutional right to privacy.

If you are asked about your HIV status, whether it's in a job interview, post-job offer, or while you are an employee, contact ALRP or another AIDS legal services agency to discuss your rights. For the most part, questions of this nature are unlawful and you may have a legal remedy if you are subjected to discrimination.

Since 1983, ALRP has provided free and low-cost legal services for people with HIV in the San Francisco Bay Area. ALRP provides direct services and referrals to HIV-sensitive panel attorneys. ALRP can assist you in a variety of matters, including credit and bankruptcy, insurance and employee benefits, wills and powers of attorney, landlord-tenant relations and housing issues, government benefits, employment, confidentiality, and establishing child guardianship. This column is not intended as legal advice for your specific situation. ▼

Do you have any legal questions? Call ALRP at (415) 701-1100 or (510) 451-5353; or write: 1663 Mission Street, Suite 500, San Francisco, CA 94103. To find out more about ALRP visit the web site at www.alrp.org.

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OBITUARIES

Perry French
"The Clock Man"
1938 — 2005

Perry died unexpectedly on March 16th, 2005, of pancreatic cancer. Apparently, few of those close to him even knew he was ill. He is survived by at least one cousin and by six of his sister's children.

Perry was a unique individual, warm and gregarious despite being basically a loner. In recent years, with the lengthening of his snow-white beard, he bore an uncanny resemblance to Gandalf the Wizard.

Perry's interests included renovating old buildings, the repair of old clocks, and hanging out in South-of-Market gay bars. He impressed many with his astute observations on the American political scene... always with a twinkle in his eye.

On a personal level, this writer will always be grateful for Perry's help and support during a medical emergency a number of years ago.

Rest in peace, dear friend. I'll see you on the other side.

Antonio Lara

Antonio Lara, 48, formerly of San Francisco, US Coast Guard, passed away peacefully surrounded by his entire family April 3, 2005.

Beloved partner of the late Robert Richter. Cherished son of Anita Lara. Loving brother of Louis, Maria, Amelia (Joe), Joaquin "Jack" (Kim), Mark, Robert and the late Frank (Christine). Very proud and lov-

ing uncle, nephew and cousin. Antonio leaves behind many dear friends in San Francisco.

Memorial mass Saturday, April 16, 10:30 a.m. at St. Anthony's Catholic Church, 518 W. 28th Place, Chicago, IL. Interment with military honors to follow at St. Mary's Cemetery. Please omit flowers. Arrangements by Cremation Society of Illinois, 773-281-5058.

Eric Joseph Lopopolo (Joe)
1938 — 2005

Born in Brooklyn, NY, his family moved to Fresno when he was three. He joined the Army after high school and moved to Los Angeles, Seattle, and eventually San Francisco after an honorable discharge.

charge.

Joe was Purchasing Director at SF State University Student Health Center for 22 years. He leaves behind a wealth of wonderful co-workers.

He was a quiet, unassuming man with a dry wit and fantastic pencil!

He left me on April 9th, after a six-month battle against lymphoma. Even his strength couldn't overcome the debilitating chemo and pain. He decided enough was enough just 3 weeks ago.

Joe will be missed by the many friends he accumulated throughout his life. Mourned by his family: his mother, Rose, of Fresno, sister, Lena, of San Rafael, and niece, Simonetta, of Novato.

Survived by and sorely missed by his partner of five years, Bob Streiff of San Francisco.

I know he's at peace, but wish he didn't have to go.

Information at bobstreiff@att.net

David Stoll
November, 1944 — January, 2004

David Stoll, a long-time former resident of San Francisco, passed away over a year ago, in January, 2004. Word of his death only recently reached his friends in San Francisco.

Born in November, 1944 in Rhode Island, David's lengthy and valiant battle against HIV related complications came to an end at his family's home in Oklahoma.

Known affectionately as "Stella" by his large social circle, David's appearance in San Francisco began with his bartending stints at the famous PS Bar / Casa de Crystal (now defunct) on Polk Street.

David also was reputed for his mechanical skills. Back in his native Rhode Island, he worked fulltime as a car mechanic. After settling in San Francisco, he maintained that talent on the side and loved tinkering with and tuning up friend's cars and motorcycles.

From Polk "Strasse," as it was then known, David pursued his bartending profession South of Market where he began at the Arena Bar. From there, he began his longest period of employment at the San Francisco Eagle. Besides his ebullient presence as bartender extraordinaire weekends at the Eagle's patio bar, David was also Asst. Mgr. of the establishment for many years.

One of David's more memorable appearances was at the famous semi-annual AIDS fundraiser, Men Behind Bars. He assumed the drag role of Jane Russell in a duet with a co-bartender who played Marilyn Monroe. Their

rendition of "Two little Girls From Little Rock" from the film Gentlemen Prefer Blondes, was a show-stopper.

Besides his bartending skills, David was an avid motorcyclist. He was a member of the Constantines MCC and an independent director of the Inter Club Fund (ICF). He was also proud of the title of Mr. CMC Carnival he garnered in the 1980s.

After a hiatus from bar work for health reasons, David relocated to the Russian River area where he resumed some partial work as auto mechanic and also worked at bartending at the Triple R Resort.

In 2002, David's health declined and he returned home to his family in Oklahoma. There, in January, 2004, David lost his battle and San Francisco lost a bright, flamboyant light from its midst.

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization — and no poetry. We reserve the right to edit for style. If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

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Performer Philip Horvitz dies

by Marie Shell

Philip Horvitz, noted writer, director, performance artist and choreographer, died suddenly on March 30 of heart failure while en route to San Francisco from his home in Manhattan. He was 44.

A Bay Area resident from 1981-1996, Horvitz was scheduled to perform a new work, *One Night Only*, at the Jon Sims Center on April 10. Horvitz was the first artist-in-residence at the Jon Sims Center in 1995 and helped to establish it as a venue for queer performance.

Born in Los Altos, California, Mr. Horvitz trained as an actor and dancer at Circle-in-the-Square and the Alvin Ailey School of American Dance in New York, received an undergraduate degree from the University of California at Berkeley and an advanced degree from Laban/Bartenieff Institute of Movement Studies in New York. He performed nationwide and collaborated with artists from both coasts including Nayland Blake, Kevin Killian, Lynn Herschman, Michelle Rollman and John O'Keefe.

Mr. Horvitz began his performing career in 1981 at The Magic Theatre, as the lead in *The Feeding* by Pat Pfeiffer. Shortly thereafter he performed with Playtups Theatre and in Gina Wendkos's *Boys' Breath* at Intersection for the Arts, projects which solidified his interest in non-traditional theatre. Through 1996 Mr. Horvitz worked continuously as a performer, writer, director, producer and curator at numerous San Francisco theaters, performance spaces, galleries and clubs.

In his critically acclaimed 1993 one-man show, *Yes, I Can*, Mr. Horvitz took Sammy Davis Jr.'s autobiography as a starting point to examine a performer's search for self-acceptance through show business. An evening of short works (*Jim's House*, *Heart Never*



Performance artist Philip Horvitz

Rests and Company) at the Jon Sims Center prompted Katia Noyes of *SF Weekly* to write, "Horvitz is a salty genius of a performer, so talented it's a little scary to witness the ease with which he switches from pop culture farce to drop dead realism."

He co-founded, wrote, and performed with the performance trio Absolut Manpussy and artistic directed The Karidian Players, an ensemble of performing, visual and media artists who regularly developed and performed Horvitz's material including *Being Alive: A New Musical*, which was workshopped at Southern Exposure Gallery and performed in 1995 at the Exit Theatre. Based loosely on Sondheim's *Company*, it was a show about "making sense of love, sex and intimacy, because, after all," Mr. Horvitz was quoted as saying, "gay or straight, Jew or gentile, it all comes down to relationships."

He last performed in San Francisco in 2003 in *Velvet*, a musical performance piece he wrote with David Johnston and Michelle Rollman (inspired by Rollman's artwork), commissioned by New Langton Arts. *Velvet* sought the truth behind the rhetorical question asked by the character Velvet Brown (played by Elizabeth Taylor) of *National Velvet*: "What's the

meaning of goodness if there isn't a little badness to overcome?" In addition to the Jon Sims Center, Mr. Horvitz was an artist-in-residence at Southern Exposure and Project Artaud. He was a guest artist at the San Francisco Art Institute, the University of California at Berkeley and the annual conference of the National Association of Arts Organizations. Mr. Horvitz curated the series, "Performers Who Write" for Small Press Distribution in Berkeley and served on the performing arts advisory board of the Center for the Arts at Yerba Buena Gardens from 1993-1996.

Mr. Horvitz moved back to New York in 1996. Recent projects include directing and performing in his play *Faith* at ART New York's South Oxford Space (Brooklyn), contributing choreography to The Civilians' *Gone Missing*, co-curating an evening of performance at Judson Church in conjunction with the Laban/Bartenieff Institute's 25th anniversary and *Starting Over*, a collaboration with visual artist Nayland Blake initially exhibited at Matthew Marks Gallery in 2000 and screened in 2003 at the University of Maryland, Baltimore County's Center for Art and Visual Culture and the Tang Museum at Skidmore College.

In 2004, Mr. Horvitz was a visiting artist at Kansas State University's Department of Theatre and Dance. He was a member of Actors' Equity and Screen Actors' Guild. He was also a devoted student of yoga and other spiritual practices.

He leaves behind his father Wayne L. Horvitz of Washington, D.C., brothers Bill Horvitz of Petaluma, Lee Horvitz of New Orleans and Wayne B. Horvitz of Seattle; also a niece and two nephews.

A New York memorial service will be held on April 30. The family requests donations be made in his memory to the Jon Sims Center for the Arts, 1519 Mission Street, San Francisco, CA 94103. ▼

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Spiked

by Jim Provenzano

The San Francisco Spikes men's soccer club has a new season under way, a new playing field, and a new team playing in the San Francisco league.

They also have a rich history going back to the first Gay Games.

Carlo Togni is one of several men who had been playing pick-up matches in the early 1980s. Inspired by the announcement of the first Gay Games, "We put together a bunch of guys for the Games, but there were only two teams participating - San Francisco and Denver," said Togni. "We won 9-0 in our first game. So, we decided to have the best of three games. But for the third one, we decided to mix it up" by splitting up local and Colorado players. "We had fun, and we won the gold."

Over the next four years, Togni said the team didn't stay together, and didn't even have its name until 1984.

"We wanted to call ourselves the 69ers, which nobody else wanted," said writer Rabih Alameddine (author of *Koolhaas, or the Art of War*). "It's a good thing they didn't."

Alameddine played school-level soccer in Lebanon as a child, and joined the pick-up games in the early 1980s when he saw some men playing in the Castro's Collingwood Park.

"That's when I realized that there were other people who played soccer, they were just having a good time," said Alameddine.

For the second Gay Games, held in 1986, they regrouped and got a coach, Toby Rappold, who, with his wife, Libby, co-owned Sunset Soccer, and provided the team with equipment and uniforms.

"They were heaven-sent," said Alameddine. "Anything we needed, they provided. Without them we wouldn't have a team."

By the second Games, teams from New York, Denver, Seattle, San

Francisco, and a mix of players from Los Angeles and Arizona brought more competition to the event.

"We had so much fun because we had five teams that we decided to put together a tournament for the years in between the Games," said Togni.

The first International Gay and Lesbian Football Association World Cup was held in Denver in 1987. The Spikes won that tournament.

For the second Cup, held in Boston, an injury forced Libby

Rappold to have knee surgery, and she became the

Spikes' coach and her husband played. They joined the then-named Mayflower League, which is now the Marin Soccer League.

Since then, the Spikes have played in every tournament and league season, winning each gay

World Cup until 1990 at Vancouver's Gay Games III, where they lost in the finals to Los Angeles, and took home the silver medal.

As the league team captain, president, and treasurer through the early years, Togni had a lot of work, but enjoys looking back on the Spikes' growth. Five years ago, he stepped back from the organizational duties, and plays only in the over-35 team.

Current Spikes President Barry Skown, along with Richard Johnston and others, spearheaded the organization of last year's enormously successful World Cup tournament held at Golden Gate Park's polo fields. Skown credits that tournament with bringing new dedication and players among the gay men's soccer community.

"We have a lot of new members from the last two years who wanted more than Tuesday night practices," said Skown. "When we hosted the tournament last year, it gave more people a taste of the teams we play against. A lot of the new team members are intermediate players. Those players weren't being offered much chance to play in the Marin league, which has traditionally been reserved for more skilled players."

Older players also have opportunities. For the 2004 tournament, Alameddine and other veteran players formed an extra team. "We started kicking hard, but by the third game, we lost, but we played amazingly," he said. "People started showing up on crutches."

When Drew Dover, a Spikes board member, asked about expanding the team ranks, they encouraged the process, and Dover followed it all the way through the Parks & Recreation application



The San Francisco Spikes men's soccer team in 1990.

process.

Getting into the San Francisco league was no easy feat, with 60 teams in five divisions. "They were full last season, but in late February, they let us know our application had been accepted," said Skown.

Along with previous practices at the Beach Chalet fields near Ocean Beach, the Spikes just got a permit to move their practices to Mission High School field beginning Tuesday, April 19.

Skown credits Supervisor Bevan Dufty as being instrumental in getting that assistance, along with Scott Kennedy, the athletic director at Mission High. Along with many other projects, Dufty has also helped Mission High's after-school programs receive needed funding.

With the beginners league every Sunday at the polo fields, and the Marin league on Saturdays, the Spikes have plenty of opportunities for players of all skill levels.

Anyone can join the club and come to practices on Tuesday nights. For those players who want another competitive outlet, they can join the Marin or San Francisco league teams.

Upcoming events include the next IGLFA world Cup in Copenhagen, July 31-August 1. Johnston says that with travel expenses to consider, the team is still figuring

out who will be able to go to the tournament.

In addition to the serious competition, the Spikes are also known for their sense of campy humor. A few years back, Spikes players showed up in pregnant drag at coach Libby Rappold's baby shower and kept "going into labor."

Taking the drag fun further, the first Miss Spikes beauty pageant was first held in Ft. Lauderdale, Florida in 1999 at that year's IGLFA tournament. What was once a mere amusing initiation

rite grew into a full-fledged pageant held at the LGBT Community Center last August just before the Spikes hosted last year's tournament.

You can meet the Spikes and their fans at a volunteer appreciation party at the "Sporting Life" exhibit at the GLBT Historical Society, Friday, April 15, from 6 to 8 p.m., 657 Mission Street, #300. For more information, visit www.glbthistory.org

For more information about the Spikes, visit www.sfsfikes.com. ▼

EVENTS

Lifeboat

Healing Waters is becoming so popular that getting booked on one of its river rafting and camping trips is essential to enjoying these great outdoors adventures for PWAs, people with cancer and other life-threatening conditions, and their friends. For more information on trips, call the office at (415) 621-7529. The deadline for registration is April 30. Sign up now at www.hwaters.org.

Do run run

The Bay Area Distance Runners 1/2 Marathon is coming up on May 8. To register, please go to the BADR Web site at www.sfbdr.org, print out a registration form, and send it in. Pre-registration and \$25 entry fee is good until May 1. Race day registration is also available for \$30.

If you are interested in training with a group oriented for training for the BADR 1/2, please contact Reggie Snowden at Tcolestew-art@aol.com. Snowden is excited about hosting training runs and will get you in shape with a smile. ▼

LGBT health

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stinence only until marriage." First to go was the "until marriage" and now they are saying just "abstinence," but that does not change their intent as embodied in the full phrase.

"They are getting away with a lot by just using the word 'abstinence,'" Schmidt said. "We have to call it for what it is. We always have to come back and say 'abstinence only until marriage' and get into the aspect of it that gay people can't get married."

"I think there is going to be a battle about whether they are effective ... and dangerous misinformation, not just about the LGBT community and the transmission of STDs [sexually transmitted diseases] but about Victorian morality," Fernandes said.

"A lot of progressive groups" are working to support an amendment by Senators Max Baucus (D-Montana) and Lincoln Chafee (R-Rhode Island) "to allow states to

have the flexibility" to use abstinence funding as part of an overall program of sexual education, it is an "abstinence plus" approach. It likely will be offered on the floor of the Senate.

Fernandes called the tactic "a stealth approach" because they do not have the political strength to directly take on abstinence supporters. The Real Education About Life Act would create the first funding stream for comprehensive sex education programs. While it likely will not pass, it does affect the debate on these issues.

Kara Suffredini, a lobbyist with the National Gay and Lesbian Task Force, said the agency's recently expanded department devoted to federal lobbying will focus a lot of their efforts to health issues. "We are trying to figure out what kinds of viable federal legislation we can introduce."

Social conservatives "went ballistic" when Bush indicated in a newspaper interview that he did not intend to push the antigay Marriage Protection Amendment to the U.S. Constitution, Schmidt

said. "It just shows how strong the right wing is in the Republican Party. ... If they don't get 100 percent [of what they want] they speak loudly."

Fernandes said that systemic issues such as Medicaid cuts "have a profound effect on the LGBT health agenda." When it is cut, "people who are getting their AIDS medications through Medicaid then have to go to already overburdened ADAP programs."

Gays and lesbians are twice as likely not to have health insurance, added David Haltiwanger with the Chase-Brexton Clinic in Baltimore, citing recent survey data to support his statement. "As a community we are twice as dependent on those federally funded points of access" such as Medicaid and community health centers as are most Americans.

"This goes against the stereotype that many people have of our community as being wealthier than average. ... When I put that out at meetings, people who are only slightly paying attention really perk up." ▼

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COMMUNITY NEWS

New Briefs

◀ page 4

al Islamic reformation.

Manji produced and hosted *Queer Television* on Toronto's CityTV, which was the first program on commercial airwaves to explore the lives of gay and lesbian people.

The cost for next week's event is \$10 per person and includes lunch and beverages. Reservations can be made by calling the center at (415) 865-5502 or e-mailing events@sfccenter.org.

UOR gala Tuesday

Under One Roof will host its annual benefit Tuesday, April 19, from 6:30 to 9 p.m. in the Green Room at the War Memorial Veterans Building, 401 Van Ness Avenue, in San Francisco. The event will give community members a chance to meet new Executive Director Mike Marshall.

Under One Roof is the Castro retail shop that gives proceeds from sales to participating AIDS service organizations. In the collaborative effort, ASOs come together to sell merchandise, and volunteers staff and run the store.

"Heavenly Bodies" is the theme for next week's event, which will be emceed by Donna Sachet and Lenny Broberg. It will include a strolling fashion show, palm and tarot readings, and food and beverages. There will also be a silent auction. Awards will be presented to Robin and Marsha Williams, Deana Dawn and the Edge bar, and Gary Virginia.

Tickets are \$100 or \$150, which includes a VIP reception at 6 p.m. For tickets, call (415) 503-2310 or visit www.underoneroof.org.

Gay lib politics

Queer progressives will host "Stonewall to City Hall: Lessons from Gay Liberation Politics" Thursday, April 21 from 7 to 9 p.m. at Noe Valley Ministry, 1021 Sanchez Street, in San Francisco. School board Commissioner Mark Sanchez will be talking with LGBT leaders Tommi Avicoli Mecca, Merle Woo, and Glenn Craig on successes and lessons learned about getting messages across to the larger community. The event is free. For more information, call (415) 290-2708.

AEF

◀ page 2

years. This is the 16th Real Bad party that has raised huge amounts of money for organizations," Smith told the *Bay Area Reporter*. "This is not about somebody doing something last year and getting an award for it. This is about people who have made their lives about this struggle."

AEF board President Dan Bernal agreed.

"This year AEF is proud to honor some of our community's most generous and hard-working volunteers and activists," said Bernal. "Their efforts in the fight against HIV and AIDS extend well beyond their work with AEF. They have touched tens of thousands of San Franciscans through their commitment and compassion."

Bernal, who works in U.S. Congresswoman Nancy Pelosi's (D) San Francisco office, was elected as president along with other new officers last February. AEF also welcomed a new board member last month with the addition of Jay Hemphill, a former U.S. Postal Service worker who has volunteered four days a week for AEF since 2003. He is active

Pride display needs funds

The unfurling of a gigantic pink triangle atop Twin Peaks marks its 10th anniversary this June, and organizers are asking the community for help in reaching a \$4,500 fundraising goal.

To date, the Pink Triangle Project has raised \$3,000 to cover the costs of storing and installing the annual display. A visual reminder of both the LGBT community's pride and the discrimination and prejudice gays and lesbians still face, the pink triangle will once again go up the Saturday morning of Pride weekend and come down Sunday night after the festival.

In past years, speakers at the installation ceremony have included Sylvia Guerrero, mother of slain transgender teen Gwen Araujo, and Alice Hoggan, mother of Mark Bingham, the gay man killed on September 11, 2001 when his flight crashed in a Pennsylvania field.

Costs for the project run the gamut from \$500 to store the pink panels, \$350 for an insurance policy, \$1,000 for supplies, and \$250 for city permits. Anyone who wishes to make a donation should call project founder Patrick Carney at (415) 929-0250.

API seeks volunteers

The Asian and Pacific Islander Wellness Center is holding a training session for volunteers Friday through Sunday, April 29-May 1, but advance registration is required. The two and a half day training will take place at the agency's San Francisco office, located at 730 Polk Street, fourth floor, and is free. The training will highlight upcoming volunteer opportunities including the first National Asian and Pacific Islander HIV/AIDS Awareness Day and MIX, the agency's annual fundraiser on May 19 as well as the API stage at the Pride festival the weekend of June 25-26.

The training addresses topics such as HIV/AIDS, HIV testing, safer sex, outreach, peer counseling, and cultural diversity. Food will be served.

For more information on the organization, visit www.apiwellness.org. For more information on the training or to register, contact Ruben Garcia at (415) 292-3420, ext. 324 or e-mail ruben@apiwellness.org. ▼

with the leather community and in fundraising efforts and is the chair of the leather contingent for this year's Pride Parade.

Since 1982, AEF has provided emergency financial assistance to people battling HIV/AIDS who are too sick to work. AEF has provided more than \$20 million in assistance to more than 25,000 clients in the last 23 years by helping them pay their rent, utilities, and medical bills during times of financial hardship. In 2001, AEF launched Breast Cancer Emergency Fund which provides the same emergency relief to people struggling with breast cancer.

Tickets to next weekend's gala are \$100 each, and can be purchased by calling (415) 558-6999, ext. 3, or visiting www.aidsemergencyfund.org. Ticket price includes complimentary parking.

"Oh, you know us," said Smith when asked about the event's dress code. "Half of us will be in leather, the other half in something elegant and fabulous."

As is standard with AEF — whose organizational overhead is a mere 14 percent of the money it brings in — 100 percent of the money raised at the gala will go directly to clients. Last year's gala netted \$75,000 for people in need. ▼

LEGAL NOTICES

STATEMENT FILE A-0283448-00

The following person(s) are doing business as: Lucvan Gardener Service, 2131 40th Ave. San Francisco, Ca. 94116. This business is conducted by an individual, signed Nguyen Luc Van. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/1/05. The statement was filed with the City and County of San Francisco, Ca. on 3/4/05. **MAR. 24, 31 APRIL 7, 14 2005**

STATEMENT FILE A-0283649-00

The following person(s) are doing business as: 1)Splitvision Digital 2) Splitvision, 1738 Haight St. #510 San Francisco, Ca. 94117. This business is conducted by an individual, signed Brendan Coats. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/1/05. The statement was filed with the City and County of San Francisco, Ca. on 3/11/05. **MAR. 24, 31 APRIL 7, 14 2005**

STATEMENT FILE A-0283313-00

The following person(s) are doing business as: Hotel Biron, 45 Rose St. San Francisco, Ca. 94102. This business is conducted by a corporation, signed Jessica Gaston. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 5/28/04. The statement was filed with the City and County of San Francisco, Ca. on 2/28/05. **MAR. 24, 31 APRIL 7, 14 2005**

STATEMENT FILE A-0283706-00

The following person(s) are doing business as: Soccer Insight, 379 A Elizabeth St. San Francisco, Ca. 94114. This business is conducted by an individual, signed D. L. Johnson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/15/05. The statement was filed with the City and County of San Francisco, Ca. on 3/15/05. **MAR. 24, 31 APRIL 7, 14 2005**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #0281578

The following person(s) have abandoned the use of the fictitious business name known as Happy Buddha located at 280 Golden Gate Ave. San Francisco, Ca. 94102. This business was conducted by a general partnership signed Wing San Yu. The fictitious name was filed with the City and County of San Francisco, Ca. on 12/22/04. **MAR. 24, 31 APRIL 7, 14 2005**

STATEMENT FILE A-0283831-00

The following person(s) are doing business as: Marsh And Associates, 2134 Green St. Apt. 3 San Francisco, Ca. 94123-4761. This business is conducted by an individual, signed Vincent Marsh. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/18/05. The statement was filed with the City and County of San Francisco, Ca. on 3/18/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0284049-00

The following person(s) are doing business as: Frisco Fog Gift Shop, 1240 Geneva Ave. #1 San Francisco, Ca. 94112. This business is conducted by an individual, signed Arturo Espindola Jr. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 3/28/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0284031-00

The following person(s) are doing business as: Greenlight Collective, 990 Oak St. San Francisco, Ca. 94117. This business is conducted by an individual, signed Bogart McAvoy. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/28/05. The statement was filed with the City and County of San Francisco, Ca. on 3/28/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0283929-00

The following person(s) are doing business as: www.TheMissionWorks.com, The Mission Works, 2 Henry Adams St. Suite M18 San Francisco, Ca. 94103. This business is conducted by an individual, signed Myles Garber. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/22/05. The statement was filed with the City and County of San Francisco, Ca. on 3/23/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0284001-00

The following person(s) are doing business as: MP Investment Group, 915 Golden Gate Ave. Apt. #K San Francisco, Ca. 94102. This business is conducted by an individual, signed James F. Metts. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/25/05. The statement was filed with the City and County of San Francisco, Ca. on 3/25/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0284002-00

The following person(s) are doing business as: Capital T Investments, 915 Golden Gate Ave. Apt. #K San Francisco, Ca. 94102. This business is conducted by an individual, signed Tanecchia Vernon. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/25/05. The statement was filed with the City and County of San Francisco, Ca. on 3/25/05. **MAR. 31 APRIL 7, 14, 21 2005**

CITY AND COUNTY OF SAN FRANCISCO

NOTICE OF AVAILABLE APPLICATIONS FOR PRESCHOOL FOR ALL

Preschool For All (PFA) is a new initiative directed by First 5 San Francisco to make high quality preschool available to all 4-year-old children in the city. It was created by a local proposition (Proposition 13) approved by the voters in March 2004. In Year One, PFA will be available in 4 neighborhoods: Mission (94110), Excelsior/OMI (94112), Bayview (94124), and Visitacion Valley (94134). PFA will become available citywide within five years.

All licensed-childcare providers in the Year One neighborhoods, who meet the baseline criteria of the program, are encouraged to submit an application. Applications are available at: First 5 San Francisco, 1390 Market Street, Suite 318; the website www.sfkids.org; or by calling 415-934-4855 to request one by mail. Two Informational Nights regarding the application will be held at Visitacion Valley Clubhouse, Cora and Leland Streets, April 12th 6-8pm and Mission Recreation Center, 745 Treat Street, April 13th 6-8pm. Application are due on Monday, May 2, 2005 by 5:00 pm. Consult application for details of application requirements.

VACANCY NOTICE

Pursuant to the provisions of Section 54974, California Government Code, notice is hereby given of the following unscheduled vacancies. Interested persons may obtain an application from the Board of Supervisors web site at www.sfgov.org/site/uploadedfiles/bdsuprvr/Vacancy_Notices/vacancy_app.pdf or from the Clerk of the Rules Committee, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco, Ca. 94102-4689. Completed applications should be submitted to the Clerk of the Board. All applicants must be residents of San Francisco, unless otherwise stated. Additional information may be obtained by accessing the City's web site: www.sfgov.org/bdsuprvr

Please Note: Depending upon the posting date, some vacancies may have already been filled. To determine if vacancies for this Board/Committee/Commission or Task Force are still available please call the Rules Committee Clerk at 554-5184.

Mental Health Board

Vacant seat, succeeding Dennis Yun, resigned, seat 12, must be a consumer, for the unexpired portion of a three-year term ending January 31, 2006.

Vacant seat, succeeding Carol Knight, resigned, seat 14, must be a family member, for the unexpired portion of a three-year term ending January 31, 2007.

Bicycle Advisory Committee

Vacant Seats 3 through 6, must be nominees of District Supervisors. The member must serve a two-year term or for the tenure of the supervisor who nominated the member, whichever is shorter in duration, for the unexpired portion of a two-year term ending November 19, 2006.

SUMMER FOOD SERVICE PROGRAM

The Department of Children, Youth and Their Families (DCYF) is currently accepting applications from agencies interested in participating in the 2005 Mayor's Summer Food Service Program; In partnership with the San Francisco Unified School District, DCYF delivers free lunches to children and youth 18 years of age and younger at sites citywide. If you are a youth-serving agency or program that would like to serve free lunches to children and youth in your community this summer, please visit www.dcyf.org or call Anna Rainey at 415-554-8416. Applications are due by April 15, 2005.

STATEMENT FILE A-0283449-00

The following person(s) are doing business as: Hung Nguyen Gardener Service, 9998 45th Ave. San Francisco, Ca. 94116. This business is conducted by an individual, signed Hung Nguyen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/4/05. The statement was filed with the City and County of San Francisco, Ca. on 3/4/05. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0283614-00

The following person(s) are doing business as: CAV, 1666 Market St. San Francisco, Ca. 94103. This business is conducted by a limited liability company, signed Tadd Cortell. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/10/05. The statement was filed with the City and County of San Francisco, Ca. on 3/10/05. **MAR. 31 APRIL 7, 14, 21 2005**

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 05541940

In the matter of the application of Kian-Chai Golk, KC Golk for change of name. The application of Kian-Chai Golk, KC Golk for change of name having been filed in Court, and it appearing from said application that Kian-Chai Golk, KC Golk has filed an application proposing that his/her name be changed to Casey Golk. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 31st day of May, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: #0247593

The following person(s) have abandoned the use of the fictitious business name known as Rug Wrestlers located at 1240 Geneva #1 San Francisco, Ca. 94112. This business was conducted by a general partnership signed Arturo Espindola Jr. The fictitious name was filed with the City and County of San Francisco, Ca. on 3/21/01. **MAR. 31 APRIL 7, 14, 21 2005**

STATEMENT FILE A-0284199-00

The following person(s) are doing business as: Vietnam Too Restaurant, 701 Larkin St. San Francisco, Ca. 94109. This business is conducted by an individual, signed Katie Nguyen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 4/1/05. The statement was filed with the City and County of San Francisco, Ca. on 4/01/05. **APRIL 7, 14, 21, 28 2005**

STATEMENT FILE A-0284199-00

The following person(s) are doing business as: Vietnam Too Restaurant, 701 Larkin St. San Francisco, Ca. 94109. This business is conducted by an individual, signed Katie Nguyen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 4/1/05. The statement was filed with the City and County of San Francisco, Ca. on 4/01/05. **APRIL 7, 14, 21, 28 2005**

STATEMENT FILE A-0283829-00

The following person(s) are doing business as: 1)JTB, G.L. Photo Album Memories, 2)Transgender, Bisexual, Gay and Lesbian Photo Album Memories, 220 Pierce St. #8 San Francisco, Ca. 94117. This business is conducted by an individual, signed Felicia A. Elizondo. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/18/05. The statement was filed with the City and County of San Francisco, Ca. on 3/18/05. **APRIL 7, 14, 21, 28 2005**

STATEMENT FILE A-0284172-00

The following person(s) are doing business as: Mission Bartlett Garage, 3255 21st St. San Francisco, Ca. 94122. This business is conducted by a corporation, signed Jose R. Fregoso. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 3/21/05. **APRIL 7, 14, 21, 28 2005**

STATEMENT FILE A-0283906-00

The following person(s) are doing business as: Markus Lobl Fitness, 1505 Northpoint San Francisco, Ca. 94123. This business is conducted by an individual, signed Markus S. Lobl. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 3/22/05. The statement was filed with the City and County of San Francisco, Ca. on 3/22/05. **APRIL 7, 14, 21, 28 2005**

STATEMENT FILE A-0283953-00

The following person(s) are doing business as: ATRI Press, 66 Cleary Ct. #503 San Francisco, Ca. 94109. This business is conducted by an individual, signed Mark V. Rose. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 3/23/05. **APRIL 7, 14, 21, 28 2005**

STATEMENT OF WITHDRAWAL FROM PARTNERSHIP OPERATING UNDER FICTITIOUS BUSINESS NAME: #0280737

The following person(s) has withdrawn from partnership operating under the fictitious business name known as J.California Choppers 2, Frisco Customs 3, Choppers USA 4, JUSA Choppers, located at 1490 Howard St. San Francisco, Ca. 94013. Name of person(s) withdrawing from partnership Raul Villaseñor. This statement was filed with the City and County of San Francisco, Ca. on 3/11/04. **APRIL 7, 14, 21, 28 2005**

STATEMENT FILE A-0284448-00

The following person(s) are doing business as: Mission Thrift, 2330 Mission St. San Francisco, Ca. 94110. This business is conducted by a corporation, signed Werner Werwie. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 9/25/98. The statement was filed with the City and County of San Francisco, Ca. on 4/11/05. **APRIL 14, 21, 28, MAY 5 2005**

STATEMENT FILE A-0284037-00

The following person(s) are doing business as: Mediation and Law Offices of Jason H. Stein, Esq., 225 Bush St., 16th Floor, San Francisco, Ca. 94104. This business is conducted by an individual, signed Jason Stein. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 4/6/05. The statement was filed with the City and County of San Francisco, Ca. on 4/6/05. **APRIL 14, 21, 28, MAY 5 2005**

STATEMENT FILE A-0284364-00

The following person(s) are doing business as: Peter Young Support Fund, 7404 14th St. #237 San Francisco, Ca. 94114. This business is conducted by a corporation, signed Andrea Lindsay. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 4/6/05. The statement was filed with the City and County of San Francisco, Ca. on 4/7/05. **APRIL 14, 21, 28, MAY 5 2005**

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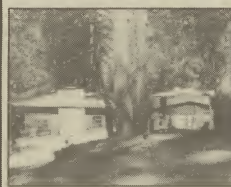
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LEGAL NOTICES

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

To whom it may concern: The Name of the Applicant(s) is/are: Fergus Anthony McEleney and Vivian Michael Walsh. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: 2328 Irving St. San Francisco, Ca. 94122. Type of License applied for: **48 - ON-SALE GENERAL PUBLIC PREMISES APRIL 14, 2005**

STATEMENT FILE A-0284424-00
The following person(s) are doing business as: 1.) Frisco California Choppers, 2.) Frisco Leathers, 1490 Howard St. San Francisco, Ca. 94103. This business is conducted by a general partnership, signed Ronald Aiello. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 4/11/05.
APRIL 14, 21, 28, MAY 5 2005

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 05541811
In the matter of the application of Deborah Anne Marchi-Friel for change of name. The application of Deborah Anne Marchi-Friel for change of name having been filed in Court, and it appearing from said application that Deborah Anne Marchi-Friel has filed an application proposing that his/her name be changed to Vanessa Deborah Marchi. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Room 218 on the 24th day of May, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted.
APRIL 14, 21, 28, MAY 5 2005

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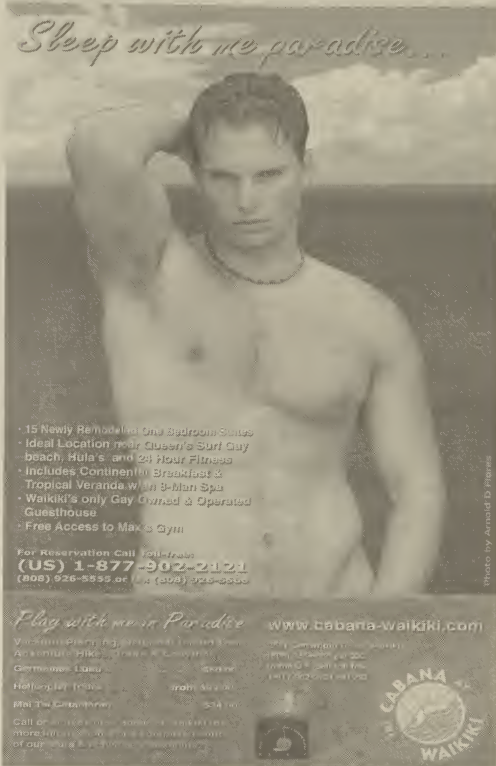
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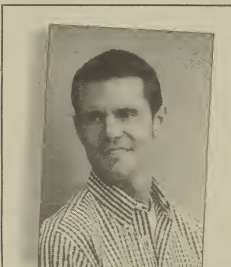


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A take on the Mapplethorpe issue
NCTC's 'The Shooting Stage' struggles
to pull all of the pieces together.

page 38

Joint custody
Christian Campbell on the
TV musical 'Reefer Madness'.

page 41



'Dybbuk' debunked
San Francisco Ballet's
program 6 baffles.

page 39



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 35 • No. 15 • 14 April 2005



"Happy Birthday," 2005, wheelchair
and frosting, by Tariq Alvi

Big gulp

British artist **Tariq Alvi**
looks anxiously at the
contemporary queer body
by Glen Helfand

The discovery of a hardy new, drug-resistant strain of HIV sent ripples through gay male populations, though like most pieces of dire news these days, we don't quite know what to make of it. Is this super virus something cooked up by the moral-values crusaders to demonize queers by pointing to rampant barebacking, or is it simply the biological evolution of a virus that, over time, has grown resistant to the pharmaceutical cocktail? These burning questions inform the backbone of artist Tariq Alvi's quietly powerful installation, *Super Pride & Super Prejudice*, at CCA Wattis Institute.

Alvi, an increasingly visible British artist who divides his time between London and Rotterdam, created this new project as part of a three-month residency in San Francisco, a city that still maintains its reputation as a gay Mecca, even if these days it's more for being at the forefront of the gay-marriage dialogue than for creating edgy, alternative culture. The show perhaps reflects a response to an environment in which the super virus is an unwelcome addition to the identity dialogue. The spare, poetic exhibition expresses a spectrum of responses, from brash acceptance — like reclaiming the words queer or fag — to notions of physical fragility. In some ways, Alvi's art captures the troubling physical dichotomy of hypermasculine musclemen with facial wasting.

With the economical use of a few key visual elements, Alvi views the issues from oblique 21st-century angles, rather than 1980s-ac-

page 42 ►

Mabius strip

Uncovering **Eric Mabius**
of *Eyes* and *The 'L' Word*

by David R. Guarino

As hunky and charismatic private investigator Jeff McCann on the new ABC prime-time drama series *Eyes*, actor Eric Mabius aptly demonstrates yet another facet of his multidimensional acting expertise. Talent, curiosity and drive are obvious attributes of the likeable Harrisburg, PA native, a graduate of the prestigious Sarah Lawrence College, who currently resides outside of Los Angeles as he works on his newest venture alongside veteran actor Tim Daly.

Many readers will recognize Mabius as the long-suffering Tim Haspel from Showtime's continuing lesbian drama, *The 'L' Word*. Faithfully portraying the unwitting and totally vulnerable boyfriend-turned-husband of newly-outed lesbian Jenny Schecter (Mia Kirshner), Mabius dives headlong into a cauldron of anguish and deep psychological pain. Mabius examines a straight man's worst nightmare, including the seemingly universal shock, denial, acknowledgement and wavering acceptance involved in losing a partner to someone of the partner's same sex.

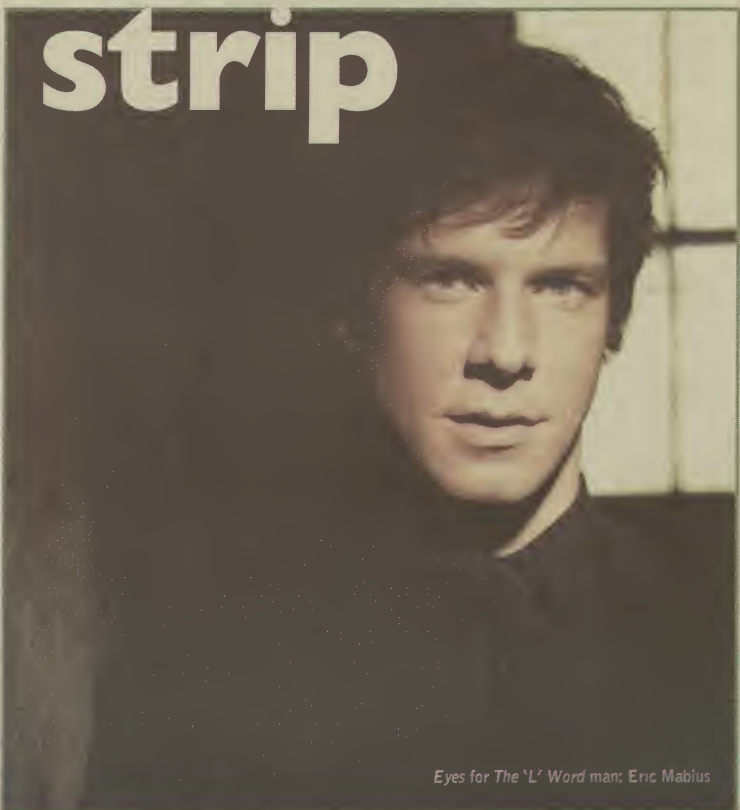
Mabius' searing performance on Showtime's signature lesbian offering is one of many role reversals the 32-year-old actor has made in recent years. He played for the home team as a closeted gay football player in the remake of *Dangerous Liaisons*, *Cruel Intentions* ('99). Mabius is caught in bed with blond and nelly Joshua Jackson ("Pacey" on *Dawson's Creek*).

To date, he's appeared in over 30 films, portraying violent, troubled teens (*Harvest of Fire*), a ghostly "justice-seeker" (*The Crow: Salvation*), a dim-witted musician (*Welcome to the Dollhouse*) and a gay predator (*Lawn Dogs*).

David Guarino: How did you land the role of Jeff McCann on *Eyes*?

Eric Mabius: It was about as winding a road as I've ever traveled in terms of a part. Because it's a big ensemble cast and everyone is an integral part of

page 40 ►



Eyes for *The 'L' Word* man: Eric Mabius

SECOND OF TWO SECTIONS

Can you turn it up any louder?

Out There takes a road trip with the tunes on

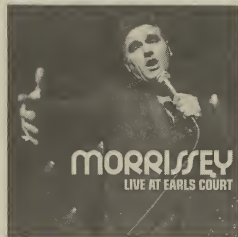
by Roberto Friedman

In our long and varied career working with writers, we've discovered there are two basic kinds: those who can write with music blaring in the background, and those who cannot. It should come as no surprise to learn where Out There lies on that spectrum. It's possible for us to type tippy-tappy fingers on the keyboard and still have a thirsty ear. We find classical music is best to write to; but also good are jazz, blues, ambient, folk, rock, punk, hip-hop — everything, really, but spoken word seems to work. We'd listen to more gospel music, but they keep singing about some Latin guy named Jesus, and we have enough drama in our lives.

But as we dash out the door for a little road trip, we thought we'd leave Out There readers with a short playlist of what will be booming on our car stereo and driving our passenger cra-azy.

Who Put the 'M' in Manchester? and Live at Earls Court — Morrissey (Attack) — Anyone coming for a car ride with Out There knows

they're stepping into the Mozmobile. We can't help ourselves from eating up two new live Moz experiences just released. As his fans say down in the barrio, *Ay carumba!*



The DVD *Who Put the 'M' in Manchester?* was filmed at Moz's homecoming/birthday show in Manchester, England, part of the *You Are the Quarry* tour. The CD *Live at Earls Court* was recorded not only in that London venue, but in Glasgow, Birmingham, Brighton and Dublin, during the last five dates of the tour. Both contain highlights of his solo career thus far, and are peppered with songs from the Smiths catalog. "Because," says Moz, "the past

is never truly dead."

Also, some B-sides and rarities, such as "Don't Make Fun of Daddy's Voice," which boasts some of Morrissey's campiest lyrics in years. "Don't make fun of Daddy's voice, because he can't help it. When he was a teenage boy, something got stuck in his throat."



Guero — Beck (Interscope) — OK, it's *Odelay Reduxelay*, but the old Fluxus spawn still has the Jesus juice in him, plus a glamorous fashion spread in the April ish of GQ. Is Beck way cool? As decorator/designer Jonathan Adler would say, "Totes!"

Bambi — Original Soundtrack (Walt Disney Records) — It's the *Jaws* of Disney flicks, the one where adorable fawn Bimbo has her mother taken out by an NRA deerhunter in the first reel. But the Henry Mancini score is actually pretty atmospheric, puts you right back in the forest as a five-year-old. Who can resist track titles like "Little April Shower," "Let's Sing a Gay Little Spring Song," and "Bambi Gets Twitterpated/Stag Fight." Promise we're not making this stuff up!

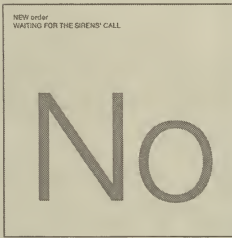
Martha Wainwright — Martha Wainwright (Zoe/Rounder) — She's Ruf's sis! OK, but she's more than gay singer-songscribe Rufus' sibling, and daughter to singer-

scribe Loudon Wainwright III and folkie goddess Kate McGarrigle. Martha's her own woman and musician. We heard her last year in the intimate setting of Cafe du Nord, so we know she's the real thing. Oh, and what's her message to Daddy? A song entitled, "Bloody Mother Fucking Asshole." You know, that's kinda catchy!



Nolita — Keren Ann (Metro Blue) — Hip Montmartre songbird makes her nest in the downtown NYC neighborhood of the title (the acronym stands for North of Little Italy). Blue Note imprint Metro Blue is backed by the p.r. muscle of EMI, which helps explain the major full-court press this quirky little record is getting. The last track features storyteller Sean Gulett: "When the fire happened, you know, everyone assumed it was her."

Out There



Waiting for the Sirens' Call — New Order (Warner Bros.) — New New O. album doesn't break fresh ground, but does show that the old boys still have some buzz in those electronic circuits. Disco cut "Jetstream" has Scissor Sister Ana Matronic playing diva on backup vocals.

The 'L' Word — Soundtrack/Season 2 (Tommy Boy) — If you got Dusty Springfield, Heart, Shawn Colvin, Le Tigre, Jane Siberry and Shirley Bassey together in one room, you'd either have a soundtrack album — or one helluva lesbian party. *The Beekeeper* — Tori Amos (Epic) — "Hoochie Woman," you've come so far from Baltimore. Your upcoming Davies Hall date is completely sold out.

Everything's OK — Al Green (Blue Note) — Yeah, especially since you've gone secular again. Still the smoothest voice in pop soul.

The Cloud Making Machine — Laurent Garnier (Mute) — Truthfully, we love the title more than the contents. But we also love that Garnier canceled his US tour because he refused to comply with the stringent new application regulations required for a work visa from the US Embassy in France.



In a statement, Garnier noted he would have to "be interviewed by a member of the Embassy staff, provide proof of ownership of my house, details of my bank account, my mobile phone records, personal information on all my family members and more." Just wait until they ask for the urine sample.

Faith - The Cure (Rhino) — Rhino Records continues its reissue of The Cure's back catalog with three new 2-CD sets, and damned if the stuff doesn't hold up. *Seventeen Seconds* and *Pornography* complete the threesome; on each, the remastered album's on one disc, and Cure rarities on the other.

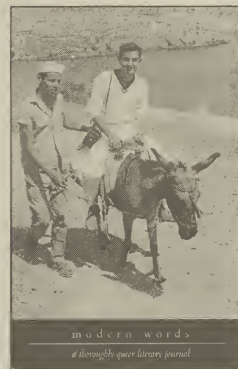
The Spirit Music Jamia - Dance of the Infidel — Meshell Ndegeocello (Universal) — Infidels got our groove on, yo.

Great Tenor Arias — Juan Diego Florez with Orchestra Sinfonica e Coro di Milano, Carlo Rizzi conducting (Decca) — Out There's four-star, one-word review: Yum!

Alright, at this point in the road trip, our passenger is pleading with us to put *Bambi* back on. We give up and let him turn the radio on and tune into *Democracy Now!*

Ends and odds

• Prince Chuck's latest hook-up this weekend reminded us of the night of his first betrothal, when we stayed up late and watched the swans — symbols of royalty, after all — cavort in the Chester River. Our swan item last week brought many free associations from readers: some insisted the swan scene wasn't done with Leslie Caron in *Gigi*, it was done with Audrey Hepburn in *Funny Face*. From now on, we're leaving the poultry items to chicken hawks!



• Queer literary journal *modern words* is seeking contributions for its next volume. From its premiere issue in 1994, editor/publisher Garland Richard Kyle has given gay and lesbian writers the opportunity to publish quality work. The last issue, March 2004, included pieces by Gerry Gomez Pearlberg, Ian Phillips, Jim Nawrocki, Wendell Ricketts and, erm, us. Submissions go to Kyle at PO Box 330440, SF, CA 94133. ▼

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Special "Mormon Boy" Talk-Back with Steven Fales after the 2 pm show on Sunday, April 17. Coming Soon: **Ticket to the Tonys**, our annual gala event on Sunday, June 5 with stars, cuisine and much, much more!

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Passionate performance

Pianist Rami Khalife gives SomArts concert

by Michael McDonagh

Modern life is funny. Madly fracturing our lives with e-mail, cell phones, call-forwarding, call-blocking, identity-theft paranoia, pc virus scams, and be-everywhere schedules, we seem to be going nowhere fast, or as a friend used to say, "The faster I go, the behinder I get."

But how, I wonder, does all this franticness affect Lebanese-born pianist Rami Khalife, and is his spectacular new CD of improvised solo pieces, *Scene from Hellek* (Nagam), a part of this world? "It's a clue to the 20th and 21st century," he says from his home in the Parisian suburb of Nanterre. "We're completely affected by this industrialization, pollution, constant flow of people, of noise and cars and everything." But the kicker is that most of the pieces, which he'll be performing at a rare solo concert at San Francisco's SomArts on April 16, are slow. Khalife's not chilling, but meditating, which sounds strange for someone who was born in Beirut in 1981. You'd think he'd be "over everything," like lots of his generation. But how could he be? This is a person who started playing the piano at the ripe old age of 8, and gave a recital at Paris' famous Salle Gaveau at 13. The word that comes up again and again in his comments is passion.

Khalife's performance is a ben-

efit for *Made in Palestine*, a show at SomArts of works by 23 artists from the West Bank and Gaza, with several from the Palestinian Diaspora. "The artwork," said participating artist Samia Halaby, who was exiled from her home in the '48 war, on KPFA, "comes out of tragedy and the intensity of our feeling about it," and this at a time when the situation in Palestine has never seemed worse.

Khalife is no stranger to controversy. His father, the great Lebanese composer, oud master and singer Marcel Khalife, was almost jailed for blasphemy when he innocently set a poem by the great Palestinian poet Mahmoud Darwish which contains a verse from the *Yusuf* sura in *The Qur'an*. But the pianist says the affair is too painful to talk about — it's chronicled in Pierre Dupouey's DVD *Marcel Khalife: Voyageur* — so we go back to music. I mention that his CD has an overriding concern for sonority, and he agrees. "I'm really passionate about sonorities and experiencing sonorities, the whole world of sound, the universe of sounds and atmospheres." When I remark that the 12 pieces on it are like a latter-day impressionism, he says, "It's very visual. I always think of pictures, and think about having this music on a movie. I love everything visual. Cinema is a big passion for me."

The music certainly does evoke things you can picture, even states



Rami Khalife's new CD *Scene from Hellek* meditates on the new century.

of mind or soul. Khalife, who has a big repertoire as a classical pianist, loves music from many periods, and all kinds of composers. But which modern ones does he admire? "Ligeti. I was really in love with his music at one time, especially the piano etudes. I also like

Nancarrow and Xenakis." He also cites the American minimalists, especially Steve Reich and Terry Riley, but also Glass, whom he singles out for his atmosphere, and whose "thumbprints" appear in the Major/minor cadential patterns in Khalife's CD's title-track.

But the most striking thing about his debut CD as a composer is how much character it has for someone so young. Most maiden outings sound baldly eclectic: an influence here, an influence there. Maybe his mostly-European schooling keeps him from doing what some of his American compatriots are doing, channel-surfing served up as great art.

Whatever the case, his playing on *Scene from Hellek* is as decisive and inevitable as that on his solo CD Nagam *Live from Beirut* (Nagam), with its deeply felt Bach, Mozart, Brahms, Ravel, and Prokofiev, as well as his own wide-ranging improvis.

"He's more intense than his brother Bachar," my friend Jose said to me as we watched both play with his father and his group Al-Mayadine at New York's Town Hall last November. "He's a saint," I said, referring to Khalife pere, waiting for the crowd to calm down so they could begin. Rami, with all his gifts and intensity, looks to be not far behind. I don't think it's a stretch to say that a major (and dare I say it deep?) artist has clearly arrived. www.marcelkhalife.com ▼

Rami Khalife in concert, Sat., Apr. 16 at SomArts, 934 Brannan St., SF. Reception, 6 p.m.; concert, 7 p.m. Tickets (\$20-\$35): (415) 664-2200, ext. 19.

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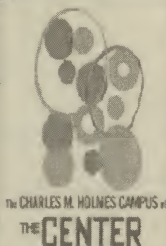
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Communing with the ex-communicated

New and improved 'Confessions of a Mormon Boy' at NCTC

by Richard Dodds

This time around, the Mormon Boy has even more to confess. "Oh, we plummet," Steven Fales said. "We go way behind the Mormon smile."

When Fales first performed *Confessions of Mormon Boy* in SF in 2002, he told of his struggle to reconcile his gayness with his Mormon religion, a journey that included marriage, children, ex-communication in Salt Lake City, and then some concentrated debauchery in New York. Turns out that it was the debauchery that was expurgated the last time around.

When Fales returns this week with a considerably reworked *Mormon Boy*, he'll be adding crystal meth and prostitution to his confessions.

"I wasn't ready to deal with all that at the time I did the show in San Francisco," he said from Salt Lake City, which is again his home. "At that time, I had only

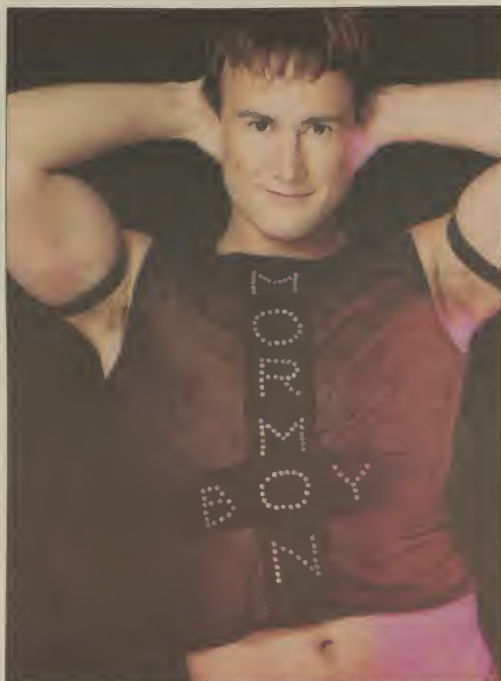
been ex-communicated for a year and divorced for two years. I still hadn't even been clean from escorting for 10 months."

The new-and-improved *Mormon Boy* has had several successful runs, most recently in Chicago, where the daily papers became its champions. "Funny, engrossing, and often quite harrowing," said the *Chicago Sun-Times*. "Uncommonly powerful, gripping, and very moving," said the *Chicago Tribune*.

Many of the changes have come under the guidance of Tony-winning director Jack Hofsiss (*The Elephant Man*), who joined the project after the previous SF run. At that point, Fales expected the show to open off-Broadway, but the plan fell apart for both financial and artistic reasons.

"It was a terrible time for raising money," Fales said, "and the producers had wanted me to add full-frontal nudity. With this journey being about getting out of the prostitution racket, I felt getting full-frontal undermined the integrity of the piece. We get down to sexy 2Exist underwear, and that's enough."

Fales is now self-producing a planned opening off-Broadway in the fall. "It does seem to be crossing over, not being just a gay



He's ready to deal with the hard knocks: *Mormon Boy* Steven Fales.

play," he said. "When we do the new marketing in New York, we'll take out the homoeroticism in

the images." But the show itself, he stressed, will not be changed. Before Hofsiss came aboard,

the show was pretty much self-directed, Fales said. "Jack asks me the questions to go deeper. He's helped me edit my own narcissism out of the story. Before, it was more of a standup piece. This is definitely a one-person play."

Fales has also started working on a new solo show. "It's called *Mormon American Princess*." And it's about? "Well, it will be dealing with my narcissism."

Confessions of a Mormon Boy will run through April 24. Call 861-8972 or go to nctc.org.

Rhino underground

Without calling much attention to itself, a pair of lesbian-themed one-acts opened last weekend in Theatre Rhino's downstairs theater. They will be reviewed next week, but in the meantime, here's a brief look at the two plays that make up *Casual Encounters*.

In *Take Me for a Ride... cute girl*, playwright Karole Langlois offers a comic look at a year in the life of an SF dyke frustrated in her efforts to pass for straight.

Coming Out Blonde is Maureen Bogues' funny-scary story of two lesbians who try to bond after meeting over the Internet.

Melissa Osoke directs both plays, running through May 1. Call 861-5079 or go to therhino.org.

McNally original

New Conservatory has announced the play that Broadway playwright Terrence McNally has written on commission by the theater and built around the actors he saw at several rounds of auditions last year. The title: *Crucifixion*, which, unlike McNally's controversial *Corpus Christi*, is not about a gay Jesus.

Opening in October as part of NCTC's upcoming season, the play uses multiple story-lines and a free-form narrative to explore how 11 characters are involved when a television producer is murdered in a hotel room by a Jesuit priest. Among those 11 characters are an actor/hustler, a Bay Area weatherman, a lesbian couple, and a Broadway composer.

McNally has been a popular playwright for NCTC, and his plays produced by the theater include *The Ritz*, *Love! Valour! Compassion!*, *The Lisbon Traviata*, and *Corpus Christi*.

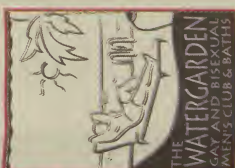
Short scenes

• Described as a "radioactive feel-good musical," *Zombie Prom* opens April 30 at the Lucie Stern Theater in Palo Alto. Produced by the Palo Alto Players, the musical takes place in a world inspired by 1950s B horror movies. Call (650) 329-0891 or go to paplayers.org.

• The world-premiere production of *Mrs. Carroll's Alice* will finish up its run this weekend at Randall Museum Theater. Created by Bay Area composer Robert Arnold Hall, it's described as a multimedia mini-chamber opera inspired by Lewis Carroll's *Alice* stories. Call (408) 358-2283 or go to music-hall.net.

Richard Dodds can be reached at BARstage@aol.com.

Backstage



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We'll always have Paris

Classic musicals play the Castro Theatre

by Tavo Amador

Chicago (2002) was the first musical to win the Best Picture Oscar in 36 years. At one time, however, musicals were frequent recipients of that coveted award. The Castro Theatre is reviving two winners as part of a short program of musicals set in Paris running Monday, April 18-Wednesday, April 20.

Vincente Minnelli's *Gigi* ('58) is a beautiful adaptation of bisexual author Colette's famous *Belle*

Epoque novel about a Parisian girl (Leslie Caron) being trained to become a courtesan. Alan Jay Lerner and Frederick Loewe, fresh from their triumphant *My Fair Lady*, wrote the wonderful lyrics and music. In the title role, Caron is captivating, totally convincing as a naive schoolgirl, lovely as the suddenly grown-up young woman who breaks with family tradition by wanting to marry wealthy Gaston Lachaise (Louis Jourdan), who had intended to make her his concubine. The handsome Jourdan is splendid as the rather astonished

suitor. Maurice Chevalier plays Gaston's worldly uncle with wit and panache. Hermione Gingold is memorable as Gigi's grandmother, especially in her duet with long-ago lover Chevalier, "I Remember It Well." Isabel Jean plays Gigi's Great Aunt Alicia, a once-legendary courtesan, and nearly steals the film as she teaches her protégé how to dine on ortolans, recognize quality emeralds, and light a gentleman's cigar. Eva Gabor is amusing as Gaston's unfaithful mistress. Openly gay Cecil Beaton designed the sensational,

Academy Award-winning costumes and sets. The film collected eight Oscars, including a long overdue Best Director award for the often-married but gay Minnelli, Liza's father, who made exceptionally good use of Paris locations. (4/18-19)

Gigi is about transformations and defying expectations, which is also the theme of *Victor/Victoria* ('82), Blake Edwards' salute to transvestism and sexual confusion in Paris during the Roaring Twenties. Julie Andrews, in an Oscar-nominated performance, is a struggling singer who becomes a wildly popular nightclub star when she pretends to be a female impersonator. Andrews isn't always androgynous enough, but she handles the musical numbers superbly, especially "Le Jazz Hot," which is a good drag queen's dream. James Garner scores as the gangster who falls for "Victoria" and cannot believe she really is a male. Robert Preston was Oscar-nominated for his funny, touching Teddy, an aging drag star who teaches "Victor" how to be the flamboyant Victoria on stage. Leslie Ann Warren also earned an Academy Award nomination for her hilarious turn as Garner's mistress, who is suddenly competing with a "boy" for his affection. The score is by Henry Mancini and Leslie Bricusse. By having Victoria be a woman, the movie skirts around homoerotic desires in supposedly heterosexual men. The film veers between high



Louis Jourdan, 1951.

comedy and slapstick, not always successfully. (4/18-19)

Minnelli directed *An American in Paris* ('51), starring Gene Kelly in the title role. He's an artist who attracts the attention of a wealthy older woman, the chic Nina Foch. She wants to keep him in style, but he falls in love with Leslie Caron, in her film debut. Oscar Levant is Kelly's caustic sidekick. Caron had danced with the acclaimed Roland Petite Ballet, and she makes a technically fine partner for Kelly. Minnelli's legendary eye for color and design was seldom more effectively exploited. Ballet sequences are filmed in the style of famous painters, including Matisse. The memorable score is by George and Ira Gershwin. Surprisingly, the movie beat out *A Streetcar Named Desire* and *A Place in the Sun* for the top Oscar, prompting MGM to run an ad in *Variety* that showed Leo the Lion at a bus stop, saying, "I was just standing in the sun, waiting for a streetcar." (4/20) ▼

Playing gender games

Rebecca Hall is girl-as-boy in 'As You Like It'

by Richard Dodds

There's not just political correctness, you know. There is also something that might be called "culture correctness." CC makes it very hard to lay any fault at the feet of Shakespeare when a production of one of his plays starts to drag.

But in the case of Sir Peter Hall's *As You Like It*, a remarkably clear production at the Curran Theatre, it nevertheless begins to wear out its welcome after a first act that scoots merrily along. If Hall is to be blamed, it is because he didn't snip away at subplots when they belabored jokes to the point of downright irritation, or maybe didn't have the resources to cast with actors inspired sufficiently to pull all the roles off.

Yet so much of the production is a revelation that it's really a small shame that the second act tries endurance. Without fuss or flourish, this touring troupe of British actors speaks Shakespeare's dialogue in a way that may seem as if you're hearing it for the first time. It also lends a savvy ear to playwright's verbal dexterity, including passages that remain achingly relevant and full-on funny.

In the former category there is the melancholy Jaques' ages-of-man speech (delivered vividly by Philip Voss) concluding with him defining old age as "second childishness and mere oblivion; sans teeth, sans eyes, sans taste, sans everything." In the latter category (the funny stuff), the opening-night audience burst into big laughter when Rosalind turns a bitch as she counsels a homely

shepherdess in romance: "Sell when you can; you are not for all markets."

Rosalind is played by Rebecca Hall, the director's daughter, and is the *raison d'être* for this production emanating from the Theatre Royal in Bath. Mostly she acquits her father's audacious decision to gift her with such a high-profile showcase.

Rosalind is Shakespeare's largest female role, and it's a role that requires that she be at least sort-of believably disguised as a young man through most of the play. Rosalind is the daughter of a deposed duke, usurped by his tyrannical brother, and Rosalind is eventually banished by the reigning duke. She takes refuge in the Forest of Arden with her cousin Celia and her uncle's fool Touchstone.

Also seeking refuge in the forest is Orlando, the cute but despised brother of creepy first-born Oliver (Freddie Stevenson), who wants him dead. But before fleeing, Rosalind and Orlando had a love-at-first-sight moment, and in the forest and in disguise Rosalind toys with Orlando to test the depth of his passion.

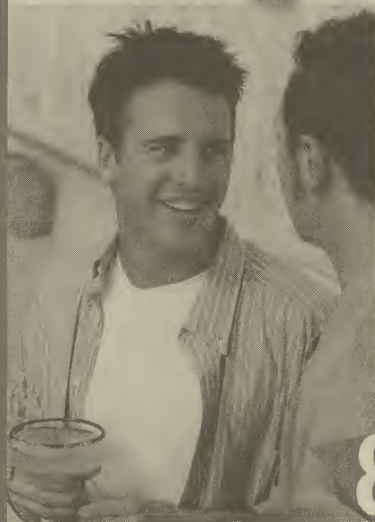
Hall is fine as the girl Rosalind, but comes most alive under her assumed male identity. She decides to call her disguised self Ganymede, maybe something of an early gay joke. In Greek myth, Ganymede was a beautiful Trojan prince with whom the male god Jupiter fell in love. And, queerishly, Rosalind's Ganymede convinces Orlando to court him/her as if she/he were Rosalind.

The lanky *fille* Hall is airily convincing in male attire, and she has a good comic sense until eye-

rolling becomes too much the style. Hall is well-matched with Rebecca Callard as the pint-sized Celia, who grows comically impatient playing second fiddle.

Orlando is played with boyish charisma by Dan Stevens, and James Laurensen does quality double-duty as the good and bad dukes. As Touchstone, Michael Siberry, who played Capt. Von Trapp in the most recent Broadway revival of *The Sound of Music*, shows he's really more a jester than a martinet. ▼

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Rebecca Hall, Rebecca Callard, and Dan Stevens in *As You Like It*.

Children among the land mines

Kurdish filmmaker Bahman Ghobadi's 'Turtles Can Fly'

by David Lambie

It's Bush's world." A young Kurdish boy drolly reports the news to tribal elders waiting to hear about the latest American invasion. When the invasion comes, American soldiers pass through bearing gifts, including an arm from a statue of the fallen dictator. It's a scene from the new film *Turtles Can Fly*, opening Friday.

Beginning with the evocatively titled *A Time for Drunken Horses*, Iranian-born Kurdish filmmaker Bahman Ghobadi has created a poetic cinema for the Kurds, a people trapped above a sea of oil, whose historic homeland is scattered across the four client states carved by the British out of the ruins of the old Ottoman Empire. Promised independence by an 85-year-old treaty, the Kurds have lived off the scraps of tyrants. Since they exist on the borders of four states, they are constantly suffering from the epidemic of land mines planted as this troubled region's grapes of wrath.

I had moist eyes throughout the entire running time of this quirky tale on the plight of children who survive the Bush era by defusing the mines and selling the scrap for pennies on the dollar, the proceeds going for food or weapons, purchased in a small forest of tents that bears a comic resemblance to a Bay Area farmers' market.

Writer/director Ghobadi begins his story with a memorable image. An army of children, many missing limbs, gathers on a hill as their fearless leader Kak Satellite (Soran Ebrahim), a skinny but

oddly charismatic 13-year-old kid with horn-rimmed glasses, installs a large television dish. Satellite's knowledge of how to link his impossibly isolated village to the Babel of 500-channel TV gives him power over grouchy older men who ply him with bribes to learn the starting time of the next Bush war.

Ghobadi has wicked fun demonstrating how problematic modern cable-TV can be for god-fearing Islamic tribesmen whose faith forbids them to watch certain naughty channels — we see scanty images, and flashes of the poet of lost souls, Kurt Cobain. Ghobadi hints that TV news is a lot less reliable than the extraordinary visions of an armless boy who wanders the hills with his suicidal sister and a tiny child. The armless boy who moves across land like a prophetic penguin can fight when he chooses, giving Satellite a head-butting reminder of his power.

Satellite becomes smitten with the girl, using his bicycle like an army jeep to haul water in pails from a lake in which strange red fish swim. The girl, the film's only female character and therefore a bit overloaded with symbolism, distrusts Satellite's crooked-toothed smile. Profoundly depressed, having been gang-raped by Saddam's soldiers, the child is war's bitterest fruit, and the girl spends the film trying to resign her unwanted motherhood.

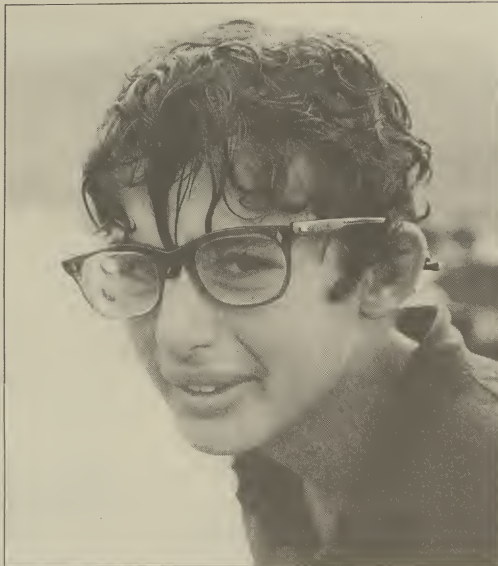
Bitter suite

After his second feature, *Marmooned in Iraq*, which showed a Kurdish man's design to adopt two lost boys, Ghobadi explains

his return to his favorite subject: orphan children born, raised and mutilated between the first and second Gulf wars. "Once the film is over, you realize that the past is bitter; that the present is bitter; and that you should look up to no one but yourself for the future. Powerful foreigners have no intention to create a heaven for us. As far as they're concerned, they are exploiting us to have wonderful places they can enjoy."

Beginning his tale with the robust humor of an ancient tongue, Ghobadi's camera scans a war-scarred land that is almost too pretty to bear, the orphan children seeming to float at times through dense white clouds that conceal small tidal-pool lakes. The waters of one such lake allow the armless boy to swim like a marine creature.

Satellite, who has spent much of the film barking orders to his little peewee army like a Kurdish Sgt. Bilko, finally collapses in tears after being wounded by a mine, realizing that Bush's new war may bestow the same sad fate as the previous one on his lost tribe of children. ▼



Writer/director Bahman Ghobadi portrays the plight of Kurdish children.

Shooting for plausibility

'The Shooting Stage' at NCTC

by Richard Dodds

The program tells us that *The Shooting Stage* takes place in a Canadian city, a rural suburb, and the outlying wilderness. It's a place where farm boys mix with kids who do lip-sync in drag bars, and, to be sure, it's a combustible mixture.

And while it's one of the main components in Michael Lewis MacLennan's play at New Conservatory Theatre Center, the list of other ingredients is long and complicated, not to mention filled with a string of coincidences that might lead you to believe this "Canadian city" has a population of, say, 50.

Yet even as MacLennan pushes at the limits of plausibility, he has devised numerous scenes of a theatrical intensity sufficiently gripping to get us through a play that can also take longer than it probably should.

One of the nice surprises at New Conservatory, where director Dan Oliverio has astutely staged the play, is the cast made up of faces fresh to NCTC but arriving with skills that are hardly green. It's one of the strongest casts seen at New Conservatory in a while.

Publicity for *The Shooting Stage* suggests it centers on a Maplethorpe-type controversy arising when a photographer is charged with obscenity for exhibiting a snapshot a sexually aroused young teen. No matter that he was just 14 himself when he took it. But the real heat of the play is generated in the complicated relationship between the budding queen and the conflicted farm boy.

Turns out the budding queen is the son of the kid in the old photo who is now a successful lawyer who in turn pays the farm boy's underage best mate for sex. Oh, the lawyer and the photographer



Catz Forsman and Woody Taft take the focus in *The Shooting Stage*.

were once child actors on a TV series produced by a pedophile. There are more tangled threads, and none of them end very well.

Serious business is afoot, but the play does have moments of humor. Looking something like Elly May Clampett dressed for a Sunday social, Greg Ayers is a hoot as his character makes his drag club debut singing Donna Summer. Ayers, in fact, provides a performance of passion and humor and believable gay-teen angst throughout the play.

Patrick Alparone effectively combines sexual appeal and lurking danger as the farm boy, while Brady M. Woolery reverses those traits as a hyper-hetero teen who

hustles on the side.

As the play's grownups, Woody Taft is excellent at creating a slick, glib lawyer with a dark secret, while Catz Forsman pushes a bit too much with an itchy performance as the photographer.

In the end, all the plotlines are tied together, but it never quite feels that they belong together. No matter what the program says, *The Shooting Stage* is set in a world that is often a challenge to recognize. ▼

The Shooting Stage will run at New Conservatory Theatre Center through May 8. Tickets are \$26-\$32. Call 861-8972 or go to nctcsf.org.

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Mysterious skin

SF Ballet's baffling 'Dybbuk,' and more on program 6

by Stephanie von Buchau

I worked my way through college at the University of Oregon's dormitory cafeteria, where twice a week we served slabs of "mystery meat in gravy," which came in large plastic tubes and tasted remarkably like Pennzoil. I kept myself and my roommate alive on "mystery meat" nights by stealing boxes of cereal and cartons of milk from the cafeteria larder. Since they paid us only 37 cents an hour, I felt entitled.

Every so often, San Francisco Ballet reminds me of Oregon's "mystery meat" nights. Most of the time Helgi Tomasson's programming is elevated, even thrilling. For instance, he starts subscription program 6 (seen last Tuesday night at the War Memorial) with Frederick Ashton's sublime *Symphonic Variations*, lip-smackingly designed in 1946 by Sophie Fedorovitch. Three couples, led by Damian Smith and Tina LeBlanc, skim the stage with gracious ease, endless line and gorgeous musicality to Franck's eponymous piano-orchestra piece (soloist Michael McGraw).

Then Tomasson spoils the menu with something indigestible like *Dybbuk*. I understand the reasons he wanted to revive this long-moribund piece by Jerome Robbins. It hadn't been seen in its original form since the world pre-

miere in 1974, when Tomasson himself danced the lead. The choreography by itself — especially for the seven men who constitute a kind of demonic chorus — is invigorating and original.

But oh, the smell of crankcase grease, starting with Leonard Bernstein's derivative score — which apparently Robbins hated (good for him). It is loud and percussive, especially if you have the misfortune to be seated on the right side of the auditorium. It is relatively tuneless, given that this is the composer who wrote *West Side Story* and *On the Town*. Rhythmically and harmonically, it is a third-rate imitation of Stravinsky's *Rite of Spring* and Prokofiev's *The Prodigal Son*.

The second strike against the piece is that it was "inspired" by S. Ansky's famous and very specific Yiddish play about demonic possession of a young girl by her rejected, now-dead suitor. Robbins simply ignored the story, and every time he revised the piece, he made it even more abstract. Yet there it lies, like a lump of mystery meat on your plate, daring you to deal with it. Robbins offers no narrative clues and apparently was annoyed when people searched for them. Okay, but then don't call it *Dybbuk*, raising the specter of popular Jewish folklore. Even Oregon's dinner would have been more palatable had they honestly called it "mystery meat" instead of roast beef.



Marshmallow fluff after the "mystery meat" — SF Ballet's *Lambarena*.

Even after you've read the program notes, you can barely make out what is going on, and the effort dulls your appreciation of the choreography. Still, *Dybbuk* is beautiful to look at, with original designs by Rouben Ter-Arutunian (sets) and Patricia Zipprodt (costumes), their pale cream, tan, brown and pure white color scheme lit by Jennifer Tipton. SFB went the full nine yards with the score, lovingly conducted by Andrew Mogrelia (a Bernstein student), by including two vocal soloists (Tim Kroll and Joshua Bloom) whose untranslated He-

brew incantations add to the work's puzzlement.

Strong corps

Then there is the dancing. You'd have to ask Tomasson and ex-NYCB dancers Jean-Pierre Frolich and Elyse Borne, who staged this revival, if NYCB could field seven boys this good out of their corps. I doubt it. Garrett Anderson, Rory Hohenstein, Hansuke Yamamoto and Steven Norman performed the male variations, while Pablo Piantino, James Sofranko and Matthew Stewart were the "Messengers." Some of

their unison movements, swooping down to the floor, scampering in circles, elbows flying, reminded me of an homage to the male corps that surrounds the Siren in Balanchine's *Prodigal Son*. If you are going to steal, start at the biggest bank in town.

Gonzalo Garcia did his best, but he couldn't make much of the lead role, as Robbins has given him virtually nothing to work with. He partners stalwartly, he looks suitably otherworldly after his death, and he clutches his lost beloved, Yuan Yuan Tan, as if it really mattered. But compare this diffuse, emotionally blank choreography to the intense male solo Garcia made his own in Balanchine's *Square Dance*, and it is almost like looking at another dancer. Not Garcia's fault. Tan was wasted, too, unless you just want to appreciate her ethereal extensions and graceful epaulement. Again, not her fault. The women's corps is a blur.

About the fourth variation of Val Caniparoli's *Lambarena*, I start to get tired of the Africanized Bach score (cute, but so what?), and that malaise lasts until the final, sassy number. Evelyn Cisneros, who staged this revival, used to bring down the house, and now Lorena Feijoo has successfully succeeded her. Still, this marshmallow fluff following the "mystery meat" made for a very strange meal. I'll stick with the Raisin Bran, thank you. ▼

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San Francisco plays itself

Balboa Theatre presents 'Reel San Francisco,' week 1

by Tavo Amador

From the earliest days of motion pictures, San Francisco has been one of the most popular locations for movies. As a result, many films capture the look and feel of the city — and show how things have changed — over the past century. Drawing from a huge trove of locally set movies, The Balboa Theatre is running a remarkable program from April 16-May 11 called *Reel San Francisco*, showcasing some of the most memorable films shot here. In addition to enjoying the wide range of movies, viewers can see how the city itself has been transformed.

Sexy Steve McQueen is *Bullitt* ('68), a cool San Francisco cop

who lets little stop him from doing his job. Peter Yates' hugely influential and popular film distorts the city's geography to improve the drama, so it seems that Potrero Hill is just around the corner from Fisherman's Wharf. Clint Eastwood's *Dirty Harry* ('71) may be better known, but McQueen's *Bullitt* came first, and it's one of his most appealing performances. He also looks great wearing a blazer over a turtleneck sweater. The thrilling chase scene set a standard for the next two decades. With Jacqueline Bisset. In *Point Blank* ('71), Lee Marvin is a doomed hero who gets revenge on his unfaithful wife and best friend after they betray him and leave him for dead. Getting Marvin this angry was not a good idea. Directed by John Boorman. Program notes say that Boorman reset part of Donald Westlake's novel to Los Angeles, because San Francisco was too beautiful for his bleak vision. (4/16-17)

In MGM's *San Francisco* ('36),

the city is destroyed by the great earthquake of '06. Clark Gable plays Blackie, a dashing Barbary Coast gambler and saloon owner who falls for singer Jeanette MacDonald. Spencer Tracy is a smart, realistic priest. MacDonald's rendition of the title song inspired legendary male actress Charles Pierce's dazzling take-off of her. Her singing "The Battle Hymn of the Republic" amidst the ruined city — she's dressed in immaculate white, and hasn't a hair out of place or a smudge on her pretty face — was spoofed by Judy Garland. Directed by Woody Van Dyke. Hugely entertaining and lavish in the MGM style. *Follow the Fleet* ('36) stars Fred Astaire and Ginger Rogers — he's a sailor, she's a dancer. Sexy Randolph Scott (around the time of his romance with Cary Grant) looks great in his Navy uniform. With Harriet Hilliard (later Harriet Nelson of *Ozzie and Harriet* fame); a young, blonde Lucille

Ball; and Betty Grable, still several years away from major stardom. Irving Berlin's songs include "Let Yourself Go" and "Let's Face the Music and Dance." (4/18-19)

Local author Amy Tang's *The Joy Luck Club* ('93) was faithfully filmed by San Francisco director Wayne Wang. It tells the story of four women who left pre-Revolutionary China to settle in Baghdad by the Bay, and their relationships with their American-born daughters. Issues of assimilation, cultural identity, mother-daughter tensions, loyalties, love, and the special bonding that immigrants have with each other are handled with grace, wit, and warmth. With France Nuyen. Stanley Kramer's *Guess Who's Coming to Dinner* ('67) stars Spencer Tracy and Katharine Hepburn in their ninth pairing and his final movie. They play a wealthy, liberal San Francisco couple whose daughter (Katharine Houghton, Hepburn's real-life niece) plans to marry the



Bullitt star Steve McQueen.

brilliant, handsome, noble, but black Sidney Poitier, thus testing the family's values. The smash comedy won Hepburn her second Oscar, although she had done much better work, and an Oscar for screenwriter William Rose. Poitier's innate intelligence and dignity serve him well. With Beah Richards, Cecil Kellaway, and Isabel Sanford, long before television's *The Jeffersons*. The current Bernie Mac-Ashton Kutcher *Guess Who* is an updated remake. (4/20) ▼



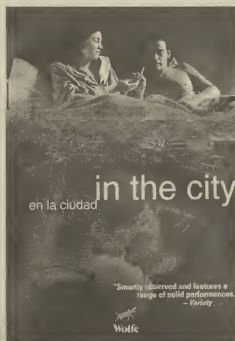
Barcelona bust

Cesc Gay's 'In the City' on DVD

by David Lamble

In his 2001 feature *Nico & Dani*, Spanish director Cesc Gay lovingly revealed what happens when two adolescent males share a vacation house and a bed for a languid summer. The dark-haired Nico takes his sweet time to finally get his one night in heaven with the older Elena, while blond Dani discovers that his nightly jack-off sessions with Nico (a practice the boys call "Krampack") confirm that he's both gay and hopelessly in love with Nico. Eventually, Dani finds some satisfaction in the arms of an older professor, and both boys exit the summer with their dignity and friendship intact.

Gay's follow-up feature, *In the City* (*En la Ciudad*), out on DVD, tries to apply the episodic structure to the amorous misadven-




tures of a quartet of couples in upscale Barcelona. The one promising story — 16-year-old Ana schemes to lose her virginity with high school teacher Tomas — is given insufficient screentime while we spend what feels like an

eternity watching three couples complicate their lives with an abortion, a messy extramarital affair or two, and a thoroughly unexciting lesbian one-night-stand.

The acting is competently low-key, the dialogue of the kind that can be overheard from passing cell phones, but the actual drama is so attenuated that I found myself stopping the DVD three times desperately praying I was close to the climatic brunch where all the characters have to confront their white lies and fecklessness.

Gay has a real talent for exploring taboo-smashing relationships, but he should leave the messy dead-bed adventures of the middle class to Henry James or Woody Allen. Don't waste your money on *In the City*, instead buy *Nico & Dani* or treat yourself to a night out in the company of Allen's surprisingly entertaining new feature *Melinda and Melinda*. ▼



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◀ Arts cover

what's going on. I knew John McNamara, who created the show, through Matthew Carnahan, who directed this really dark gothic film I did, *Black Circle Boys*. They brought me in for the part, which was intended to be a guest star.

But my character tested so well that John fought with ABC and Warner Brothers to bring him back. They decided to bring me back after much consternation, they had to find more money, and they did.

John McNamara just re-proved himself in behavior I've never seen in a producer. The most kind, considerate, sensitive, and sweet producer — words that are not usually in the same sentence as television.

There are not that many instances in which a man is portrayed as "the wronged partner." And although the woman who ultimately rejects you for another woman does so without malice, your character of Tim is, for all intents and

purposes, a victim. How was it for you to play this role?

I'd only done two TV series up to that point. I had mostly done film up until the last few years. I was a little snobbish about doing TV, and working with Ilene Chaiken and *The 'L' Word* really changed my opinion of what TV could accomplish.

Jennifer Beals is one of the sweetest, smartest actresses I've ever been around. I was floored by how smart her choices are as an actress, and how calming she was as a person to everyone on set. She's still very young but had a very "leader" persona that everyone needed. It was the most collaborative TV atmosphere I'd ever been in, and it was obviously fun to be the only guy!

Do you think shows depicting gay and lesbian relationships in a no-holds-barred way are important to our society?

Well, a funny thing happened from *'L' Word* that I don't think many people anticipated. There's this interesting demographic that

popped up, which is the boomer generation, especially the straight ones, being very interested in the show. I have friends whose parents would have *'L' Word* parties made up of members who are completely straight.

First and foremost, the show's about women, more important than it being the first show dedicated to lesbians. It was perhaps sensationalist at first because it's the first of its kind, but the show is important because they not only got the foot in the door, they knocked the door right open.

Do you know why Tim was written off *The 'L' Word* at the beginning of season two, and would you return to the show if asked to?

I don't think the character will come back. As a guy, I sort of out-lived my usefulness to a certain extent anyway. I've never heard anything negative about Tim, and I would gladly have played my character for as long as they wanted me to. In some ways, it worked out that Bob Greenblatt let me out of the contract to do *Eyes*. ▼

Slave to the reefer

Christian Campbell's latest trick

by Tim Nasson

Christian Campbell is excited, and why not? He just finished taping a sitcom pilot for NBC opposite Ellen Burstyn and Aidan Quinn. And he's the star of one of Showtime's most anticipated films, a remake of a play he starred in and produced, *Reefer Madness*, airing on the cable network this month.

If you're gay, you know Christian Campbell best from his star-making role in the 1999 film *Trick*. As Gabriel, an aspiring writer of Broadway musicals, he meets Mark (J.P. Pitoc), a muscled stripper who picks him up on the subway. *Trick* may be one of the most cherished gay films of all time.

As the older brother (by one year) of recognized face Neve Campbell, Christian Bethune Campbell is a star in his own right. Like Neve, Christian was born in Canada and cut his acting chops on stage, as a teen.

"That movie is more than six years old," he says, reflecting on *Trick*, "but everyone still remembers me as 'that boy in *Trick*.' It's not necessarily a bad thing, I'm very proud of that movie. But I don't want to be typecast."

Campbell has been on one of television's most popular shows, *All My Children*, and on a show that, if hadn't been competing in the same time slot with *Dark Angel*, would have been a hit, too: *The Street*. "It's all a roll of the dice," he says. "All the choices I made seemed like great ones at the time. But nothing is ever a sure thing." *The Street* was created and produced by *Sex & The City* and *Melrose Place*'s Darren Star.

Christian is counting on three projects at the moment: Showtime movie *Reefer Madness*, based on the play; an upcoming play he is producing; and that pilot for NBC. "All good things come in threes," he laughs. "Or is it bad things?"

I saw Campbell perform in *Reefer Madness* onstage in LA, to sold-out performances, four times. At one performance, his mother, seated in front of me, couldn't have been a better supporter. The Off-Broadway version debuted the week before 9/11, and closed after a week. "I'm very proud of the play, and if 9/11 hadn't happened, it would still be playing Off-Broadway," he says.

He recently returned from the Sundance Film Festival, where *Reefer Madness* the movie had its debut. "It sold out each time, and the press seemed to love it. There's even a chance that Showtime decides to release the movie in select theaters this spring. It really is a movie that would play well in art-houses."

Campbell won the LA Drama Critics Circle Award for Lead Performance in the play, as Jimmy, the role he recreates for the film adaptation.

In 1997, Christian acquired the Lexington Theatre in LA. He founded its resident theater company, the Blue Sphere Alliance. He later formed the New York extension of the company, Blue Sphere East, where he currently serves as artistic director.

Canadian ham

Born in Toronto, Canada, Campbell began acting at age six

in Scottish pantos and other productions directed by his father, a drama teacher. His professional stage debut at 12 was in the role of Nick in Herb Gardner's *A Thousand Clowns* for his mother's dinner theatre The Annex Stage. He studied at the Claude Watson School for the Performing Arts, and began an ongoing role in the popular Canadian series *Degrassi Junior High* (now available on DVD).

Christian's next project will be producing a revival of Michael Weller's *Loose Ends* Off-Broadway. Austin Pendleton is set to direct. The play follows the tumultuous relationship of a world-traveling man and woman in the '70s, from their first meeting on a beach in Bali to their marriage in Boston, to an unexpected revelation when they are reunited in New York.

Showtime's *Reefer Madness* also boasts the talent of original Off-Broadway co-star Kristen Bell

(*Veronica Mars*). John Kassir and Robert Torti join in the Dan Studney-Kevin Murphy musical satire based on the 1936 cautionary film meant to discourage young people from using marijuana. Campbell's sister Neve is featured in the film, along with Tony Award-winning movie star Alan Cumming (*Eyes Wide Shut*), Steven Weber (*The Producers*), Amy Spanger (*Urinetown*) and Ana Gasteyer (*The Rocky Horror Show*).

Leaving *All My Children* to pursue his movie and theater career this past January, Campbell attended the 35th Anniversary celebration of the popular soap and sang an original Laurence O'Keefe (*Bat Boy*) tune, "Sensitive Song." Tonya Pinkins (*Caroline, or Change*), Susan Lucci (*Amie Get Your Gun*), Kathy Brier (*Hairspray*) and other stars sang show tunes for the event, which was a benefit for Broadway Cares/Equity Fights AIDS. ▼



He sings of the demon weed: Christian Campbell in *Reefer Madness*.

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Matthew McConaughey camps out

Does 'Sahara' publicity tour in pick-up and camping trailer

by Tim Nasson

In *Sahara*, 34-year-old Matthew McConaughey stars as Dirk Pitt, a combination James Bond/Indiana Jones, the creation of serial novelist Clive Cussler. He arrived for our interview at The Four Seasons at Beverly Hills driving his pick-up truck, pulling his camping trailer. Paramount had outfitted his camper with the film's poster art, and he had been on a whirlwind tour across the country with his pick-up and camper to promote the movie. "We have driven more than 5,000 miles, and have given out more than 3,000 baseball caps with the film's logo, and met many interesting people," he laughed.

McConaughey's trailer is not outfitted with a shower, so he showered in the bathrooms at every campground. That's just who he is, an everyday kind of guy who loves being outdoors and with regular folk. His dad owned a gas station in Texas where he grew up, and his mother was a substi-

tute schoolteacher.

He earned the title in many "Sexiest Man Alive" contests — even in his senior year in high school. And he has even been arrested, in the nude no less, for alleged possession of marijuana, in his own house. Neighbors called the cops on McConaughey when his music was too loud. It was his own music: he was playing the bongos with an unidentified male friend — it was late at night — and was hauled away after being allowed to throw on a pair of pants.

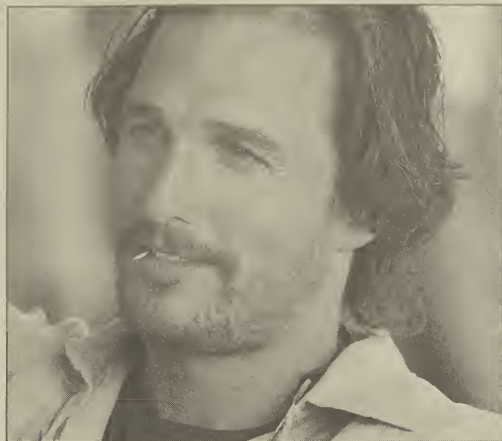
It was with the 1995 film *Boys Don't Cry* that the world got their first glimpse of McConaughey. With shaved head and muscled, tanned body, his bit part led to his being asked to play the lead in *Titanic*, which he turned down. It was *A Time To Kill* which turned the redneck from Texas into a

household name.

McConaughey is optimistic about *Sahara's* success. He is the film's producer, having bought the rights to three of Clive Cussler's Dirk Pitt novels. "I bought these with the intention of creating a franchise," he said. "I wanted my own Indiana Jones or James Bond brand."

Sahara, which takes us on a rollercoaster trip around the world, to exotic locales like Morocco, is directed by newcomer Breck Eisner, the handsome son of Disney honcho Michael Eisner. Matthew's co-star and comedic partner in crime is Steve Zahn.

McConaughey has finished a number of movies in the past months, and will be seen onscreen during the next year in films such as *2 for the Money*, *Failure To Launch*, *Dear Delilah* and *Hammer Down*. Now playing. ▼



Action/adventure film heartthrob Matthew McConaughey.

Ball games

Bonds ball is 'Up for Grabs'

by David Lamble

In *Up for Grabs*, a biting satire about self-absorbed yuppies pushing superstar athletes out of the media spotlight, a blonde English tourist exclaims that her nipples have gotten hard just standing next to Alex Popov. Popov is the Berkeley restaurant owner (once known for his organic tofu burgers) who claimed to have caught SF Giants slugger Barry Bonds' record-breaking 73rd home run, only to have it fall out of his glove in the scrum of fans at Pac Bell Park.

First-time filmmaker Mike Wranovics takes a moment of pure slapstick and spins it into a

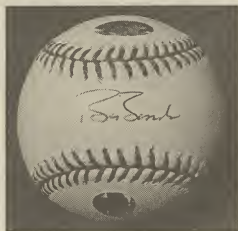
comic fable. A fortune drops from the sky only to slip through somebody's hands: a great metaphor for the broken dreams of the dot-com bust. This is a film swimming in metaphors and awash in irony. Bonds hits Number 73 on October 7, 2001, the very day this country invades Afghanistan, adding to the palpable sense of unreality about grown men fighting over a \$10 baseball.

Wranovics gives us a home-run derby history lesson: In 1961, Sal Durrante, a self-effacing 19-year-old fan from Brooklyn, had to be persuaded by home-run king Roger Maris to sell Maris' 61st dinger to a Sacramento collector for the then-princely sum of \$5,000. By 1998, when Mark McGuire raised the season home-run bar to 70, the lucky fan who caught the ball walked away with a cool \$2.7 million. Still, the guy didn't think he was the story. Flash-forward to 2001, and we see Bonds match and pass McGuire with a quartet of long flies — the first, befitting the times, launched in Houston's then-Enron Field. In a prophetic moment, Number 72 squirts from a fan's mitt, back to the field.

Less than a month after the 9/11 tragedy, a fine madness hung in the air over the ball park, captured in a *San Francisco Chronicle* headline after a nutty fan sued

Bonds for "trashing" his surfboard, damages incurred when the fan dived into the waters of McCovey Cove after a Bonds home-run. The battle for possession of Bonds' #73 might have passed just as easily into history had a bored cameraman not decided to record the flight of the ball from Bonds' bat into the mob of fans, clustered along the boardwalk-like stretch of bleacher seats. Josh Keppel's tape (he's a co-producer of the film) captures a mad free-for-all for the magic ball, a sexless heterosexual male orgy, complete with cries of "Help, help," and later accusations that one fan bit another in the mad scramble for the ball. This tape will prove *Up for Grabs*' version of the Kennedy-assassination Zapruder film. It's here that the filmmakers put their own fatal spin on the story, for minus this tape, the last guy standing gets the baseball. No tape, no fight, no court case and no film.

We see the tape over and over again, in real-time, slow-motion, freeze-frame, as witnesses float out various pet theories: Alex Popov was mugged and his ball stolen; Popov actually had a fake ball labeled "sucker" in his hands moments before the real ball landed; Patrick Hayashi bit a kid in his struggle for the ball. Each theory is explored and trotted out before



This ball is Up for Grabs

a real judge in a San Francisco Superior Court. Popov revels in the attention, lighting up before the cameras as if the air around him had acquired an erotic charge, as if possession of the magic ball conferred some kind of lifetime pass to the tabloid zone.

Since *Up for Grabs* is ultimately not about baseball, Barry Bonds makes a hasty exit. But the sight of Bonds and the cameo appearance of McGuire are touched by a certain melancholy now that the steroid scandal has cast a shadow on the superheros Popov and Hayashi sought to cash in on.

In a bittersweet postscript, the filmmakers return to Sal Durrante, the Yankee fan who, 40 years later, is still pleased that he grabbed the ball off the bat of his hero Roger Maris. "I've had the greatest time of my life since the day I caught that baseball. I've met more great people, famous people, old-timers — it couldn't have been any better. Patrick and Alex, on the other hand, I don't think the memories are going to be as sweet as mine have been." *Opens Friday.* ▼

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Tariq Alvi

◀ Arts cover

tivist directness. The show contains just a few ingredients. The looming visual element is a gigantic white T-shirt with fashionable black trim around the collar and edges of the short sleeves. Embazoned across the chest are the words "I [heart] Super HIV," with rainbow stripes filling the heart shape. The shirt is of an inflated scale — like a porn- (and electro-clash diva Peaches-) sounding double, Triple X — that brings to mind those giant Levi's that sometimes hang from denim shops, as much as a "before" garment in a weight-loss advert. (God knows

that excess, non-muscle pounds are a loaded subject in gay culture.) The shirt also alludes to lifestyle merchandising that's equal parts declaration of identity and a gay-owned business scheme.

Across a wide expanse of gallery, the shirt faces a video monitor that features the image of a somewhat emaciated man's bare torso with a \$150 price tag, clipped from an ad circular, placed awkwardly on his tummy. Alvi shows us the gentle up and down of this man's breathing, but not his face. According to a gallery brochure, Alvi has made a number of pieces that explore notions of value — elaborate collages of jewelry cut from magazines. Here,

notions of value are made literal with the artist's use of price banners from cheap advertising circulars. Two collages are placed on the floor. Each is a bit larger than a doormat, and they are covered with a mosaic of prices cut from newspaper supplements. There's something ornate about all these little pieces, but they're also as shifty as gas prices — the paper numbers are simply placed on the backing, unaffixed. Notions of value are all over the map.

Cheap trick

The idea of multiple little pieces of cheap things becoming elaborate ornamentation seems to be one of Alvi's visual tropes.

next page ►

MUSIC & ART

Sophisticated interpretations

Valery Gergiev turns to Tchaikovsky Symphonies 4-6

by Tim Pfaff

Whether Tchaikovsky "secured his place in the pantheon of great composers" with his last three symphonies, as conductor Valery Gergiev is quoted as saying in the notes to his new recording of the Fourth (Philips), is a call every music-lover must make. Such as it's true (and I'd say he's in the pantheon for more than those three reasons), it's been long enough since a single conductor of consequence has made a pass at them. With his simultaneous new CD of the Sixth and a re-release of his 1998 live Salzburg Festival performance of the Fifth, all with the Vienna Philharmonic and just released in packaging that makes them look like a set, Gergiev has given us a triptych that will meet most listeners' needs for the foreseeable future.

While you can't go wrong with any of them — and can't do better than the live Fifth — there are more ironies in these releases than there are follies in Gergiev's trademark stubble. While, in principle, Gergiev and the Wiener Philharmoniker don't seem like a natural match, they have done some exemplary work together,

and he's become one of the conductors the notoriously fussy orchestra likes working with. But with these three pieces, the combination raises that nagging question of how "Russian" this music is. It's like this: if hearing them as "pure" music, with only intermittent (and then, very specific) Russian references, is your preferred view of these works, these are the CDs for you.

The Fourth hasn't won a more suave performance since Karajan, with Gergiev going for the utmost in smooth, sophisticated, urbane sound from the orchestra most capable of delivering it without breaking a sweat. The drama of the opening movement's "Fate" motif is transacted at a fairly lofty level, rather eerily adding to its ability to pull the rug out from under the Finale's sanguine celebration of the Russian folk song, "In the fields there stood a birch." The elegance and rhythmic elasticity needed to bring off this music by the world's then-greatest composer of ballet music is these musicians' stock-in-trade.

What's missing for me is a palpable feeling for the personal tragedy underlying the work. The gay Tchaikovsky had barely recovered from his suicide attempt, brought on by his ill-considered

(and three-month-short) marriage to a conservatory student, when he began the work. Gergiev, the reigning master of insidious pain in program music, all but glosses over that subtext in a reading of rare refinement.

Even though the live Fifth is not a new release, after cautioning buyers who may already have it in different packaging, I urge everyone who doesn't have it to run to buy a copy. Gergiev can be unreliable in live performance, but when things click as they do with this Fifth, passions of a volcanic sort can be released and here are, with equally startling precision in the deal.

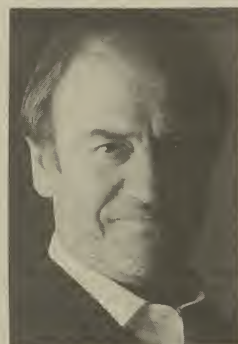
Sixth sense

It's the *Pathétique* (Sixth) that leaves me with the most mixed feelings. Recorded only last September, it's an interpretation of uncommon flexibility that captures each of the work's myriad affects to perfection, moving among them with great flexibility. To its additional credit, it never once wallows in the turgid despondency other conductors have exploited it for, or becomes self-indulgent in any other way. If I hadn't, by pure chance, recently been listening to Gergiev's recording of the *Pathétique* of a decade ago, with his own Kirov Orchestra, I'd

probably have been won over by this new one. Instead, I found myself, on three successive listenings, bearing down on particular passages to see if I was really hearing a lack of complete ensemble in attacks. In the presence of a great *Pathétique* (Gergiev's 1995 CD), all you're wondering about is whether you're going to survive it.

Since Philips has issued the symphonies individually, making choices gets clearer. Get the Fourth for its demonstration of how peak interpretation and playing can make an already great work seem even more substantive; if you don't already have it, by all means get the Fifth; and, instead of the Vienna Sixth, stick with Gergiev, but with the Kirov (Philips), whose collective Russian soul knows how a real *Pathétique* goes.

Adding to the ironies, late last



Maestro Valery Gergiev

year, Testament re-released a Tchaikovsky Fourth, Fifth and Sixth, also with the Vienna Philharmonic, under Rafael Kubelik, a still vastly underrated conductor of the last century. All three date from 1960, when he was squabbling with the record companies. His Fourth, recorded in January, is Kubelik in peak form, while the Fifth and Sixth seem preoccupied. ▼

Tariq Alvi

◀ previous page

Hovering on the ceiling of the gallery, there's an upside-down wheelchair completely covered with flesh-beige pieces of paper. While images are not readable from the floor, it's a safe bet that the "skin" was clipped from gay porn magazines. Stranded there on the ceiling, the chair seems like a body encountering an obstacle in the process of ascension; but, covered in the color of commercial nakedness, it also functions as a beacon of eroticism.

As a kind of preface to the show, Alvi also includes a wheelchair that has been lovingly covered in cake frosting, complete with blue frosting flowers and the remnants of 40 burned birthday candles. Both of the wheelchairs are an interesting counterpoint to the giant T-shirt in that they sugarcote a particularly unsavory subject. Sex is tantalizing, a potentially mortal illness is not so. How do the two co-exist?

This grouping of a very few elements may strike some as pretentiously minimal, but there's something unexpectedly compelling and contemporary about



Alvi's "Super Pride and Super Prejudice," jersey & silkscreen, 2005.

them. Together, they invoke a peculiarly apolitical moment for gay male activism, one where the fervor of ACT-UP has been silenced by a lack of urgency and perhaps cynicism — as if the idea of super-HIV is about as compelling, but cleverly marketed, as a new combo meal at Jack in the Box. Alvi may be a bit too on the pulse of the moment in this way, but what is contemporary art if not a reflection of how we live now? ▼

Tariq Alvi, through May 14 at CCA Wattis Institute, 1111 Eighth St., SF. Info at www.wattis.org.



Untitled, 2005, paper, cardboard, by Tariq Alvi.

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OUT & ABOUT

Calendare by Mark Mardon



From arias to musicals: The SF Gay Men's Chorus conquers all.

The divas rule

They came, they sang, and once again they conquered Louise M. Davies Symphony Hall. The last time I saw them, at Holiday season, they were at the Castro Theatre, belting out carols and serving up seasonal cheer. This time, in the full blush of springtime, the glorious San Francisco Gay Men's Chorus returned to the City's exalted music space to belt out a different kind of cheer: operatic arias of immense power and depth in Act I of a concert titled "Divas' Revenge," followed by hysterically funny and hugely moving segments from Act II favorite and lesser-known musicals. The evening proved a triumphant success for Artistic Director/Conductor Dr. Kathleen McGuire, who commanded the podium with complete confidence, as always, drawing noticeable affection and pitch-perfect response from the men under her guidance. She was the star of the night, but as always she turned her brilliance toward the men and made them shine as never before.

This is the second time I've seen the Chorus at Symphony Hall, and this time they brought us fresh new delights in the form of the Community Women's Orchestra, superb under the baton of Acting Music Director Martha Stoddard, opening the night with a crisp rendition of Verdi's *Overture to Nabucco*. Then McGuire took the podium to lead the tuxedoed men and the orchestra in an enchanting, mysterious rendition of Alexander Borodin's "Polovtsian Dances" from *Prince Igor*, with an English adaptation by McGuire. At first the men's voices were so soft and indistinct behind the orchestra, I thought we might not get to hear the lyrics, but soon McGuire had them reaching their stride, lushly rendering the powerful romance of the piece, one particularly dear to those of us who revel in the soundtrack to *Kismet*. McGuire gave it majesty.

Then it was opera mixed with high camp as McGuire led the "Toreador's Song" from Bizet's *Carmen*, which featured a stunning solo by plucky, golden-voiced Aaron Smith, dashing handsome and swishingly campy as the toreador, kept under the watchful veiled eyes of two blushing Gypsy beauties, Frasquita and Mercedes, played with seductive style by Ben Holder and Jim Nickerson.

Mozart was up next, and we got a bit of *The Magic Flute*, but barely enough to whet our appetite for more when featured group The Lollipop Guild took the spotlight under Music Director Paul Saccone to sing a campy piece entitled "Eine kleine NOT Musik," which made for good fun. The shift took away some of the concert's momentum, as did McGuire's pitch for the Chorus' CDs, but soon it was back as the men hummed to perfection "The Humming Chorus" from Puccini's *Madama Butterfly*. In some ways this was the night's masterpiece, because of its subtlety and meditative reserve. Japanese paper lanterns and butterflies dangled over the men as they hummed the sweet refrains, spreading a lulling peace through the chamber. It was a moment of choral perfection.

The Chorus next tested its mettle by tackling one of the most famous arias of all time, "Nessun dorma" from Puccini's *Turandot*. Soloists Greg Gorman, Skip Myers, and Michael Woo stepped up to the mic to lend their powerful voices to the effort, and lo and behold the piece not only held up under the dynamics of a huge chorus, it in some ways surpassed Pavarotti's famed rendition. It was less pompous, and more full bodied, not so full of itself.

Act II opened with the Chorus' much-publicized scene from *West Side Story* (minus the shirtless hunks!) as McGuire led the men in "Tonight." Before the audience had even taken their seats, as a stage manager barked orders, the rival gangs began to take the stage from opposite sides, one gang tastefully attired in white T's with blue bandannas, the other in aggressive black T's with blue bandannas. No wonder they were at each other's throats!

Props were used to great effect in other pieces including "I Am What I Am" from *La Cage aux Folles*, and a full recounting of the event must mention the closing number, "Climb Every Mountain," with the Sisters of Perpetual Indulgence parading in from the rear of the auditorium, led by none other than Empress Donna Sachet, who took bows and bouquets just for being her splendid self.

The high point of the night, the piece that got the biggest audience response, came when soloist Cecil O'Neil Johnson rang out a gospel version of "I Know Where I've Been" from *Hairspray*, arranged for chorus by McGuire. Johnson's deep, rich voice made the whole house tremble. The place exploded with pride. ▼



Lesbian romance is all the rage in *Casual Encounters* by playwrights Maureen Bogues and Karole Langlois at Theatre Rhinoceros. See Friday.

Fri 15

'Casual Encounters' @ Theatre Rhinoceros

Theatre Rhinoceros presents the premiere of "Casual Encounters": Two one-act plays by Maureen Bogues and Karole Langlois. Directed by Melissa Osoke. **TAKE ME FOR A RIDE...cute girl!** by Karole Langlois is a comical look at a "year in the life" of a San Francisco Dyke who can't pass for straight and her quest to become more attainable. Plus: *Coming Out Blonde* by Maureen Bogues, in which dating proves scarier than a Hitchcock film as two women try to bond after meeting on the Internet. \$10 Wed.; \$15 Thu., Fri., & Sun.; \$15. \$20 Sat. Show runs thru May 1, Wed.-Sat. at 8pm; Sun. at 3:30 pm. The Rhino, 2926 16th St. Tix: 415-861-5079. Info: www.theatrhino.org

Beautiful Child @ Theatre Rhinoceros

Theatre Rhinoceros presents Nicky Silver's controversial child comedy *Beautiful Child*. Directed by John Dixon. How do you love someone who falls outside our moral code? Show runs thru Apr. 24. \$20 Thu., Sun. Mats & Sun. Eves; \$25 Fri.; \$28 Sat. 8pm Wed.-Sat.; 7pm Sun. eves; 3pm Sun. Mats (Apr. 10, 17 & 24). Main Stage, Theatre Rhino, 2926 16th St. (btwn Mission/So. Van Ness). Tix: 415-861-5079; www.theatrhino.org

The Shooting Stage @ NCTC

The New Conservatory Theatre Center's Prize Season Ten continues with Michael Lewis MacLennan's award-winning drama *The Shooting Stage*, directed by Dan Oliveira. This drama unfolds around an ostensibly trial that calls to mind the Robert Mapplethorpe controversy. Vancouver-born playwright/screenwriter MacLennan explores relationships, photographic images, adolescence and the loss of innocence in this complex play of intrigue. \$20 Wed.; \$26 Thu. & Sun.; \$28 Fri.; \$32 Sat. 8pm Wed.-Sat.; 2pm Sun. (beginning April 17). Show runs thru May 8. NCTC, 25 Van Ness Ave. Tix: 415-861-8972; www.nctcst.org

Confessions of a Mormon Boy @ NCTC

Newly expanded and revised: *Confessions of a Mormon Boy*, a solo show written and performed by Steven Fales and directed by Jack Hofsis. Co-produced by Utah-based MB Productions. Fales, a sixth-generation Mormon, plays various characters from his highly distinctive life's journey as a gay Mormon, an Eagle Scout, missionary to Portugal, BYU graduate, husband, father, and Manhattan escort. Show runs thru Apr. 24. Wed.-Sat. at 8pm; Sun. mat. at 2pm. \$30 Fri.-Sun. NCTC, 25 Van Ness Ave. near Market. Tix: 415-861-8972; www.nctcst.org

one window

@ Intersection for the Arts Intersection for the Arts & Erika Shuch Performance Project present a new performance work, *one window*, exploring elements of human confinement through dance, movement, music and architecture. Directed by Erika Shuch Shuch. Created in collaboration with performers Jennifer Chiem, Melanie Elms, Vong Phommala, Tommy Shepherd and Danny Wolohan and

Production Designer Sean Riley. April 14-May 7, 2005 Thursdays through Saturdays at 8pm. Limited seating. Reservations are strongly recommended! \$9-\$15 sliding scale. All Thursdays are "Pay What You Can" performances. Intersection for the Arts, 446 Valencia (btwn 15th & 16th). Tix/info: 415-626-3311; www.theintersection.org

Juanita MORE!'s 'Booty Call 4' @ Warehouse 1310

Artist Reception: Juanita MORE! has captured the beauty that embodies a moment of San Francisco. Her camera swallows the individuals within her tiny Tenderloin studio apartment. Her "Booty Call" events bring out voyeurs of all sorts, who come together to see and be seen. The artists' reception will include plenty of booze, boys, live modeling and more. This exhibit marks the fourth in her seductive series. *Booty Call* Photo Exhibitions are glamorous because they suggest sex and sexy men without being crass about it. Free. Reception Fri., Apr. 15, 6:30-10pm. Also showing Sat., Apr. 16, 12-3pm. WAREHOUSE 1310, at 1310 Potrero Ave. Info: tinkin.com/1310/; juanitamore.com

Karma @ El Rio

KARMA presents TeMA...Every Friday Night at El Rio. The Best World Music in the City!! DJ's Garcia (KARMA, The End-Up) and Suresh (6 Degrees Records) bring you the hottest Salsa, Samba, Desi Beats, Dancehall, Reggaeton, Afrobeat, Hip-Hop, Bhangra, and House! Hot Go-Go Dancers. Hookas on the patio. New Outdoor Heaters. All Nations and Persuasions Welcome. Free before 10pm, \$5 after. Fridays, 10pm-2 am. Also every Friday: Free Oysters on the half shell 5pm-7pm. Happy Hour 5pm-9pm All well and draft pints \$2.50. El Rio, 3158 Mission St. (close to 24th St. BART). Info: 415-282-3325; www.elriosf.com

Sluts and Goddesses

@ Femina Potens Sizzle returns with "Sluts and Goddesses" an erotica film by Annie Sprinkle, part of Femina Potens' monthly night of open mic erotica, erotic film screenings, burlesque, drag performances, spoken word, music and hip hop. Tonight: spoken word by 'Sex Aesthetician' Lady Monster, Thea Hillman, Rhalmon Argo and music from Chelsea Beauchamp; not to mention all of the fabulous erotica writers who will be stepping up to the open mic. \$5 at the door; \$3 if you sign up for the open mic (NOTAFLP). Apr. 15 at 8pm. Femina Potens, 465 South Van Ness (near 16th).

Shadowplay @ The Stud

Precious Moments, Princess Kennedy and Glamore hostess a special "one size fits all" Shadowplay — A Birthday Bacchanalia Toga Party for Queen Size. Free keg beer (until dry) & drink specials. Toga / Grecian / Roman Dress demanded. Shadowplay is SF's latest omnisexual indie. New Wave, electro, and discopunk club. Weekly on Fridays starting at 9pm. The Stud, 9th & Harrison. Info: shadowplaysf.com

Jay Quinn @ A Different Light Bookstore

Author Jay Quinn reads from *Back Where He Started*. In this nov el, protagonist Chris Thayer is about to discover that starting life over at 48 is just as complicated, frustrating and thrilling as the first time around.

Free. Fri., Apr. 15 at 7pm: A Different Light, Castro and 18th St.

Adrian West

@ Dolores Park Café

Live Music, this and every Friday night at one of the Castro's favorite cafes. Tonight: Adrian West's One-Man String Quartet, accompanied by percussionists/vocalists Tim Bolling and QB Williams, and five-piece Brazilian ensemble Bossa Five-0. Fri., Apr. 15, 7:30-9:30pm. All Ages. Dolores Park Café, 501 Dolores @ 18th St. Info: 415-621-2936; www.doloresparkcafe.org

Visual Aid at Sixteen

@ YBCA

"Visual Aid at Sixteen", with David Cannon Dashiell's Queer Mysteries along with live rock music by the moth wranglers (Chris Xefos and LD Beghtol), they will power, and disco tunes by DJ Bus Station John. Bay Area organization Visual Aid provides services for artists with life-threatening illnesses. In celebration of their 16th anniversary, the Center will showcase many of the extraordinary works created by artists who have been supported by the program. Artist David Cannon Dashiell, who died from AIDS related complications in 1993, is one of the better known artists served by Visual Aid. Dashiell's final and most ambitious work, *Queer Mysteries*, forms the centerpiece of the exhibition. The mural-scale erotic painting, on loan from SFMOMA's permanent collection, takes its inspiration from a cultic ritual depicted in a Pompeian mural. The exhibition will also highlight selections of works by the following artists who have furthered their creative ambitions with the help of Visual Aid: Michael Beck, David Faulk, Horea, Michael Johnstone, David King, Elliott Linwood, Ro Lopez, Nevin Robinson, Veronica Rojas, Jim Winters and Elena Zolotnitsky. Grand Lobby of Yerba Buena Center for the Arts. \$10 in advance, \$12 at the door, free for YBCA Members (+1 guest). Fri., Apr. 15 starting at 8pm. Info: www.YBCA.org

Sat 16

'Sampler' @ Femina Potens

Femina Potens proudly presents, "Sampler" a monthly film and video series showing samples from video festivals around the world which feature women and transgendered video artists and film makers. This month's Sampler is a fundraiser for the upcoming Sex Worker's Film & Arts Festival (May 1-8), screening films by and about sex workers focusing on prostitutes' rights. \$3-\$5 sliding at the door (NOTAFLP). April 16 at 8pm. Femina Potens, 465 S. Van Ness. Info: 415-217-9340; www.feminapotens.com

Violinist Martynas Svegza von Bekker / Shanti benefit @ The LGBT Center

Musical Benefit for Shanti and the SF LGBT Community Center, featuring Martynas Svegza von Bekker, violin, performing classical, contemporary, and original compositions. 7pm: Reception with complimentary light buffet and "first drink on us" at Martuni's Bar & Piano Lounge, 4 Valencia St. (at Market). 8:30pm: Violin performance at the LGBT Community Center, 1800 Market Street (at Octavia). 10pm: Post-concert party at Michael's Octavia Lounge, Market St. at Valencia, with complimentary light buffet and no-host bar. \$30. Tix: 415-674-4711; in-person at the lobby desk of the LGBT Center (Mon. to Fri., noon to 10 p.m.; Sat. 9 a.m. to 10 p.m.); or www.shanti.org

Lesbian & Gay Chorus of Santa Cruz

In concert: The Lesbian & Gay Chorus of Santa Cruz, under the musical direction of Daniel Hughes, perform "Full Spectrum," offering a full spectrum of musical styles. This nimble, exuberant ensemble offers a combination of fine musicianship and infectious warmth. \$15 gen'l; \$25 preferred seating (front rows + goodies). All tickets/donations tax deductible. 8pm. First Congregational Church, 900 High St., Santa Cruz. Tix: at door, or from Santa Cruz Civic Bus Office, 831-420-5260.

Freashow

@ Harvey's Castro

The Monster Show presents "Freashow" with Cookie Dough and Syphilis Diller. Music before and after by MC2. Sat., Apr. 16. Door at 10pm; drag show at 11pm. \$6. Harvey's Castro, 500 Castro St. at 18th St.

THRIVE @ The LGBT Center

Thrive: a social group of guys; gay HIV+, breaking the isolation of HIV and not only surviving the disease, but thriving in spite of it. Donation suggested. The LGBT Center - 1800 Market (at Octavia) First Floor Room: Q13. Saturday, April 16, 1-3 pm. More information and other social events, join our email list: thrive-subscribe@yahoogroups.com

Verve Remixed3 record release party @ Blah Blah Blah, Underground SF

Blah Blah Blah presents a record release party for the Verve Remixed3 album, featuring electronic remixed jazz classics. Free CDs to everyone through the door, tons of giveaways - posters, CDs, vinyl. DJs

Adrian, the Mysterious D, and Matt Hite spin nu-electro and bastard pop. \$5. Underground SF (formerly The Top), 424 Haight St. (btwn Webster & Fillmore). Info: www.clubblablablablah.com

Sun 17

Spit/Kiss @ Jon Sims Center

AIRspace artists-in-residence Corrie Baumgardner, Terre Parker, & Mica Phelan perform as Spit/Kiss. During their AIRspace residency, Corrie, Terre and Mica will create a new performance based on the Greek myth of Cassandra. They will combine the archetypal in Cassandra's myth with personal experiences of trauma and divinity. Through the synthesis of their creative processes, they will reinterpret the myth of Cassandra and invite the audience to address the ways they are silent in their own lives. Performances on April 17 at 6pm, May 20-21 at 8pm. Info: www.jonsimsctr.org

The 'L' Word @ Studio Z

"The 'L' Word" Screening Party. Showtime's lesbian drama-series on the big screen. DJ Atomicpop spins. All proceeds benefit the Lyon Martin Women's Clinic. Doors 8pm. \$5-7 sliding scale. 21 and over, with id. STUDIO Z, 314 11th Street @ Folson. Info: 415-252-7666; www.studioz.tv

Victor A. Roldan @ Amaru Gallery

Amaru, a queer owned & run art gallery, presents a solo art exhibit by queer abstract expressionist Victor A. Roldan. "Expressionist Contemporary Abstracts." Free. 7-10pm reception, Apr. 17. Show up thru June 1. Amaru Gallery, 510 Valencia St. (btwn 16th & 17th). Open noon-9pm daily. Info: 415-552-3787; www.amarugallery.com

Queer Mystery Book Group @ ADL Bookstore

Queer Mystery Book of the Month Group, this month featuring Jackson Square Jazz by Greg Herren. Group meets on the patio (rain reschedules). Sun., Apr. 17 at 4pm (group meets 3rd Sundays). A Different Light Bookstore, Castro and 18th. Info: www.adlbooks.com/events.cfm

Jason Victor Serinus @ Berkeley Arts Center

Berkeley Arts Center presents soprano whistler extraordinaire Jason Victor Serinus and David James Bellecci, tenor. Accompanied by Jennifer Renee Snyder. Program: Songs and arias by Arlen, Strauss, Mozart, Kern, Bernstein and other greats. Sunday, April 17, 7:30pm, at Berkeley Arts Center 1275 Walnut in North Berkeley. Tickets \$15, \$10 seniors/students. Phone: 510-644-6893. Info: www.jasonserinus.com

Mon 18

Duct Tape Dress Making @ The Crucible, Oakland

Have you always wanted a dress form that was your perfect size? In this class we'll make a custom dress form/body sculpture using duct tape. Bring a long t-shirt that fits close to the body (The t-shirt will be destroyed in the process so make sure it's not one you care about!) All other supplies provided. Cost: \$70. Mon., Apr. 18, 7-10 pm. The Crucible, 1260 7th Street, Oakland. Registration info: info@thecrucible.org, 510.444.0919; www.thecrucible.org

Stories! @ The Marsh

Stories! Told by the people who lived them! Theater! Distilled to it's very essence. India and Chile. A corporate boardroom and a homeless shelter. A child's strange diet and an insect's vast family. It's new work by students in Charlie Varon's solo performance and comedy class! Featuring work by Mona Ram, Kristian Ruggieri, Paul Sussman, Dan McHale, Trenea Loria, Jenny McKeel, and Paul Drexler \$7. Mon., Apr. 18 at 8pm. The Marsh, 1062 Valencia St.



Have a latté and enjoy Adrian West's One-Man String Quartet at cozy Dolores Park Café. See Friday.



Juanita MORE! puts up pictures so you can put out. Catch her latest seductive "Booty Call" showing at Warehouse 1310. See Friday.

Tue 19

CHISME @ El Rio

CHISME: (n) gossip/un chisme(n) a piece of gossip/une chismosa (n) gossip. Queer artists capture the transient nature of the San Francisco experience through spoken word, slideshows and performance art. Hosted by Tara Jepsen. Readings from: Robin Akimbo, Tina Butcher, Shoshana Von Blankensee, Rhiannon Argo, Jess Arndt, Michelle Tea, Tara Jepsen, and Len Plass. Performance piece by Lisa Charbonneau. Slide show by Elisa Shea and Natalia. Tue, Apr 19 AT 8:30pm. Stay for DJs after. Weedwolf (Jenny of Erase Errata) \$2 Margarita specials. \$1-\$3\$ donation (NOTAFLÖF).

James Purdy Tribute

@ Modern Times Bookstore

Kevin Killian, Ian Phillips, Chris Nealon, Regina Marler and Larry Rinder will read from Moe's Villa and Other Stories, James Purdy's first short story collection in over a decade. A literary cult hero, Purdy's surreal fiction has been popular for more than 40 years by social outcasts living in crisis and longing for love. Free. Tue., Apr. 19 at 7:30pm. Modern Times, Valencia & 21st.

Meditation Tuesdays @ Kadampa Buddhist Temple

Don't just do something, sit there! Come learn the art of relaxation and stress-release and discover the far-reaching benefits of Buddhist meditation. Kadam (meaning "teacher") Lucy James is an experienced and delightful meditation guide. This week's topic (Apr. 19): "Inner Cool". Class begins at 7pm and lasts approximately 1.5 hours, followed by refreshment and chance for further discussion. Drop-ins and beginners welcome. Suggested donation \$10 (\$7 students). Saraha Center's Kadampa Buddhist Temple of SF, 3324 17th St. Info: 415-503-1187; MeditationinSanFrancisco.org

Tom Dolby/GuyWriters @ Magnet

GuyWriters, a literary organization for gay men in the SF Bay Area, presents their latest quarterly gathering, featuring Tom Dolby author of *The Trouble Boy*. Free. Tue., April 19, 7:30-9pm. Magnet, 4122 18th St. Info: Guywriters@yahoo.com

Wed 20

Jaime Cortez @ Smack Dab

"Smack Dab," the Castro's open mic, hosted by Kirk Read and Larry-Bob Roberts. Bring five minutes of words, music, comedy or miscellany, or just come to bask in the glow. Featured performer: Jaime Cortez, an artist, writer and cultural worker raised between Mexico, Baja California and Watsonville, Alta California. His writing has appeared in numerous anthologies including *Best Gay Erotica 2001*, 2Sex& and Besame

Mucho. He was the editor of the groundbreaking anthology *Virgins*, *Guerrillas & Locas* and the journal *Corpus*. He did the art and writing for the comic *Sexilo/Seixle*, based on the life of a transgender immigrant from Cuba. Free. Wed., Apr. 20, 7:30 Sign-Up; show at 8pm. Magnet, 4122 18th St. btwn Castro & Collingwood. Info: www.magnetsf.org

Book Discussion Group @ Eureka Valley/Harvey Milk Library

The Eureka Valley/Harvey Milk Branch Library will host their first Book Discussion Group tonight, Apr. 20, from 7:30-8:30pm, coordinated by Librarian David Brink, who will lead the first discussion. This Month's Selection is *Southland*, by Nina Revoyr, the 2003 Lambda Literary Foundation Award winner for Lesbian Fiction. The book has been described as "a compelling story of race, love, murder, and history against the backdrop of Los Angeles". This monthly book discussion group will take place on the third Wed. night of each month. Info: David Brink or Karen Sundheim at 415-355-5616; email dbrink@sflpl.org

Thu 21

Paul Robeson

@ Sargent Johnson Gallery

Opening reception: "Paul Robeson — Revolutionary Artist." View more than 100 artifacts, original artwork, movie posters, photographs, documents and mass media publications of this artist who reigned supreme in the early 1900s as a singer, actor, civil rights activist, law school graduate, athlete, scholar and author. Born Paul Leroy Bustill Robeson in 1898, by the 1930s and '40s he was perhaps the best-known and most widely respected black American of his time. The exhibit features new works from SF artists Emory Douglas and Malik Seneferu, and LA-based artists Kamal Mansour and Ramsess. A major aspect of the exhibit, created by Ramsess, is a 10'x5' mosaic tile piece, stained glass doors, and an etched glass table top — all of Robeson! Opening night walking tour of the exhibit with Robeson collector Alden Kimbrough. Free. 6-8pm. African American Art & Culture Complex, 762 Fulton St. Info: 415-922-2049; www.aaacc.org

Cabaret @ USF

USF College Players present *Cabaret*, a play set in Berlin in the tumultuous 1930s. An American singer is at the center of a love triangle while Nazi Germany rises to power. \$10 (\$15 on Apr. 29 including reception with actors). 8pm. Runs Apr. 21-23 & 27-30. University of San Francisco's Gill Theatre, located in Campion Hall (2130 Fulton St.). Tix/info: USF College Players, 415-422-6133.

Will Roscoe

@ ADL Bookstore

Reading & book signing: *Jesus and the Shamanic Tradition of Same-Sex Love* by Will Roscoe. Meet the author of this compelling look at the true nature of Jesus' ministry. Free. Thu., Apr. 21 at 7pm. A Different Light Bookstore, Castro and 18th. Info: www.adlbooks.com

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Iowa takes the cake

Wes Kassulke triumphs in Dubuque

By Mister Marcus

There's this quaint little town on the banks of the Mississippi River, a three-hour drive from Chicago, with scads of little churches, and gambling casinos right across that river. The town, Dubuque, Iowa, got a spring awakening to the leather/bdsm lifestyle last weekend, April 8 & 9. The closest "big town" is Galena, Illinois where little antique and boutique stores reminiscent of Melrose Avenue in Los Angeles abound.

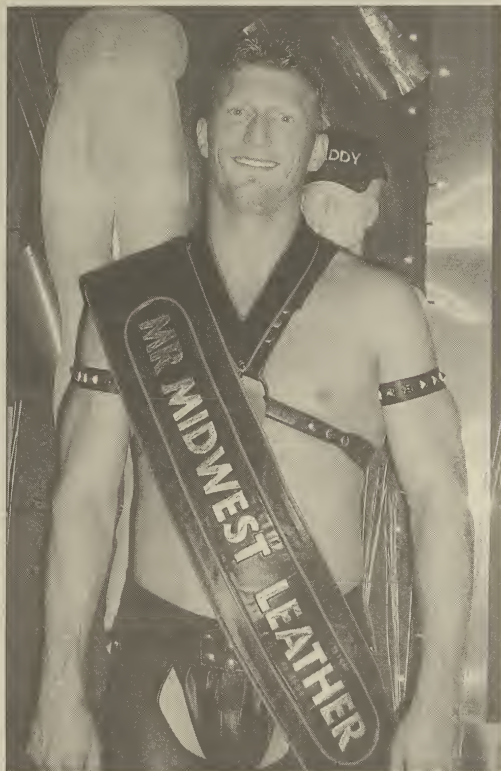
Kurt Pierce teamed up with One Flite Up bar owner Kevin Manning to inject "something new" in the heartland of Mid-America and came up with the Mr. Midwest Leather contest.

Leather men from Iowa, Illinois, Missouri, Wisconsin, Minnesota, Ohio and Indiana were invited to compete. At one point, there were 11 men with a strong interest, but that total dwindled down to only three last weekend. The hometown boy was Walt Oberbroeckling; from Cedar Rapids came Tod McComb, and from St. Louis, Wes Kassulke.

The Holiday Inn-Dubuque played host to the leather contingent along with hordes of cowboy types who were competing at the local bull riding competition taking place. The leather people were trailed by old and young farm boys alike, and the cowboys were trailed by giggling teen-age girls drenched in perfume and thick lipstick. It was quite a combination.

On Friday night a meet-and-greet took place at One Flite Up with IML 2003 John Pental fresh from London MC'ing, and the contestants drew numbers for order of appearance. Following that, a sextet of drag performers garnered huge applause from a few different bachelor-ette groups who whooped and hollered throughout. It certainly didn't look like a "Stepford Wives" population in Dubuque!

The interviews were held on Saturday afternoon in the host hotel right after a 30-minute ride to Galena, Illinois where Kurt Pierce resides with his charming and very friendly straight brother, where the contenders enjoyed a



Wes Kassulke of St. Louis was chosen the first ever Mr. Midwest Leather 2005 at the One Flite Up bar in Dubuque, Iowa last Saturday, April 9. He advances to compete at IML 2005.

sumptuous brunch. There's something about a rural setting that has an appeal very unlike modern urban settings.

By 10 p.m. on Saturday night, the One Flite Up was jumping for this "first ever" event. A healthy population of leather-clad men turned out, as well as a huge contingent of "thrill seekers". MC John Pental duly explained what the contest was all about to yet another "bachelor-ette" group and the local populace.

A small leather mart from St. Louis was set up, but the proprietor spent more time explaining what the "toys" he had on sale were used for than he did making actual sales.

The contestants went through the speech, leather image and physique categories, and when the scores were tallied, Wes Kassulke was awarded the title. The first runner-up was Tod McComb and Walt Oberbroeckling was the 2nd runner-up. Wes advances to compete at IML 2005 next month in Chicago.

It was a grand finale to months of planning, coordination, and acquainting Dubuque and surrounding communities with the leather/bdsm communities. Hopefully, this tradition will continue in the future. For now, Bravo! Thanks for a job well done!

While all this was going on, the leatherati were in full force at the Leather Leadership Conference in Phoenix, Arizona. At my deadline,

next page ►

EVENTURES IN LEATHER

Friday, April 15

Exiles of SF present Felicia Shays of NYC who will expound on "Brutal Affection: Punching, Kicking, Slapping & Sex" at the Women's Building. Doors open at 1930 and the program goes from 2999 until 2200.

The Hole in the Wall bar celebrates another anniversary tonight around 2100 with surprises and a celebration to end all celebrations. Don't miss this one!

Saturday, April 16

The annual Golden Dildeaux Awards at the Eagle Tavern tonight with Lenny and Donna tossing out acerbic, but deserving, barbs. You will laugh till you cry at this event.

In Sacramento, Mr. Bolt Leather John Yant presents a night of flogging and bondage demonstrations at The Bolt with raffles and drink specials from 2000 on with a \$2 cover charge to benefit Breaking Barriers and John's IML Travel Fund.

Sunday, April 17

The Satyr's MC of Los Angeles host the beer/soda

bust at the Eagle today from 1500 to 1800 with an \$8 beer/soda bust and food by Alden Spafford and John Hartman. This one is not to be missed!

Weekend, April 15-17

American Brotherhood Weekend in the Washington, DC Metro Area. American Leather Man, Woman, Boy & Girl for 2005 will be chosen. I'll be judging this one so you'll have the results first here!

Thursday, April 21

First half of the finals for the 2006 Bare Chest Calendar when six men will be chosen. The final six will be chosen on Thursday, April 28. Be there!

Weekend, April 22-24

"Snugglefest 2005" in San Diego choosing California Cub/Grizzly 2005 contest. For more info, click on: www.cusclubca.com.

In Los Angeles, the Regiment of the Black & Tans Uniform Club present "Spring Maneuvers". For information, click on www.blackandtans.org

PORN



Falcon Studio's latest piquant delicacy, Pierre Fitch, displays his many succulent parts.

When stars collide

by John F. Karr

Falcon Studio has the happy habit of delivering up the most piquant youthful delicacies, little crème-filled bon-bons who seem to be entering a voracious cockdom while barely out of the cradle. It's their cherubic faces that belie their actual age, and their prodigious sexual appetites are piqued by seeming so precocious. Timmy Thomas was most recent example. And now we have Pierre Fitch.

Pierre's cropped, slightly nappy black hair is so shiny because there's dew on it. His sizable cock, cut, has an erection that lacks the shocking hardness expected of youth, but with a prominent bulge midshaft that makes it enticingly meaty. His lips are almost obscenely red, and the healthy blush in his cheeks intensifies during sex. His succulent asshole has never known a constricted moment. But despite the unblemished skin of a baby's bottom, the face of an angel, and a countenance as untroubled as cotton candy, the young Mr. Fitch rings a curious change in the Young Morsel category. He's irregularly splotted with heavy metal/goth tattoos. They'd convey a gangland menace were they not so cartoonish. But they suggest risky undercurrents in an otherwise innocent package. So Mr. Fitch is a study in

contrasts: An angelic Li'l Devil. This kewpie doll's a killer.

Pierre's been in three movies, but only in the most recent has the pristine beauty and urgent nastiness of his sexuality fully blossomed. He made his debut in the acceptable Jocks feature *Longshot* (JVP 119). It's a long shot that star Barrett Long will pass his English exam and be allowed to play the big game. He daydreams about locker-room antics (newcomers Trent Stone, cute, and Joel Drake, butch, in a badly edited scene enlivened by Stone's winning cock, his RC, and his heels-over-head, shoot-in-face climax). Long kills time in a lavatory three-way with reliably piggy Owen Hawk and sex-happy Jett Allen, a Dennis Quaid lookalike (although I never figured Mr. Quaid as a bottom). Long eavesdrops on Home Ec. teacher Filippo Romano, who whips up some batter with Chad Knight and Pierre Fitch, who would boil over — we see he's a noisy, aggressive bottom who suffers wrenching orgasms—if his partners were more personally involved. In the finale, the incredibly hung Mr. Long successfully prods English teacher Kent Larson into passing him. It's a stretch. Larson gasps a lot, and Long

makes the grade.

Pierre's next movie was the spotty Falcon incest fantasy *Born to be Bad* (FVP 156). It presents some insufferably stupid scenarios, like the pretense of heterosexuality as a prelude to homosexuality, the effects of Spanish Fly, a blackmail subplot that's a churlish, incredulous coda to a sweet scene; and though the sport team's coach not only attending their kegger but getting fucked in the process isn't a bad idea, it needs a less clumsy lead-in. The script is by Chris Steele; this

isn't the first time he's concocted inanities for viewers. Despite plenty of rousing sex, this one's a good demonstration of why I prefer non-plotted porn. I want to be sexually aroused, not intellectually insulted. Still, the opening scene presents trashy Bobby Williams as a good pairing for Pierre Fitch, who gets so hot he even does some flip-flopping. These two high-energy fuckers eat each other up. Large-size glam-god Jason Adonis fucks coach Joe Sport, a rugged muscleman with a massive cock and a fabulously ripped body. They look great, but the scene never really takes off. The final

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Karnal Knowledge

Mister Marcus

◀ previous page

late Sunday, not a peep from anyone about how it went.

Bare chests enter finals phase

Last Thursday, April 7th was the final preliminary of the Bare Chest Calendar contests where 5 men competed and 5 men made the cut. The finals, in two parts, begin on Thursday, April 21 and Thursday, April 28 where 12 men will be selected for the 2006 edition. Thanks to the Powerhouse for hosting the contests and hope you'll all be on hand to see the winners of the 12 spots.

End the rumor(s)

There has been a rumor circulating around that the Eagle Tavern has been sold, will be torn down and more condos will rise on the site. I checked, and that rumor is absolutely false! So if



Three men competed for the Mr. Midwest Leather 2005 title in Dubuque, Iowa, last weekend, at the One Flite Up bar. From left are Walt Oberbroeckling, Wes Kassulke, and Tod McComb.

you've been guilty of spreading this bit of misinformation, now is the time to cease and desist.

Like I've said in previous weeks, beware of people "bearing false witness." ▼

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A Polk Street saloon for everyone

Walk through the swinging doors into the Cinch

by Mike Sher and Mark des Jardins

Cinch in your saddles, saddle up your horses, and gallop to the Cinch, on Polk Street near Washington, where Western hospitality has been a tradition for over 30 years. With its trademark swinging saloon doors, the Cinch has been a good place to meet people since the '70s. We spoke with Bob Thornton, a partner with Robby Morgenstein in running the operation for the past six years. Bob can't help but reflect on the Polk in its prime, the early '70s. Most bars from that era are long gone, except in the memories of older gays.

The Polk scene started at Post and Polk St. with the Polk Gulch, often packed beyond legal capacity, now the Lush Lounge. Heading north on Polk Street, the P.S. was a favorite piano bar, with its large circular bar and a restaurant known for fabulous Sunday brunches. The restaurant would in time separate into an independent business, and the bar would become a straight bar, known today as the Blur. Next to P.S. was the Giraffe, spacious and definitely gay. Now it's called Hemlock, and definitely straight.

Across Polk Street was Reflections, called by some the last Polk St. hustler bar. The owner of the Lush Lounge bought Reflections from George Bankovich in 2003. The bar was not without its tragedy. Bruce Caster, a very popular bartender of 12 years, died of a heart attack on February 2, 2002. Bankovich also died of a heart attack, in Reno, Nevada, a week after selling the business. Reflections' last day in business was May 31, 2003. It became a straight bar called Vertigo, and the hustler scene moved up Polk to the Club Rendezvous, whose history and demise has been well-documented in the B.A.R. Upon the demise of the Club Rendezvous, some of the hustler scene moved to Kimo's, at the corner of Polk and Pine Sts.

Simply put, what would start as a gay center of activity in the early '70s on Polk St. would become a mecca for the straight world by this writing. Even the small piano bar the White Swallow opposite the Cinch would go straight. On Polk, only Kimo's, N' Touch and the Cinch would still carry the torch as vintage Polk Street gay bars.

Neighborhood mix

The Cinch has two pool tables,



Veteran Cinch bartender Michael Brown mixes a tasty martini.

and four teams in the Gay Pool League. As the street has changed from gay to a more mixed neighborhood, the bar's clientele has reflected the change, according to Thornton, with more women and straights frequenting the bar. Typically it draws an older crowd in the morning and a progressively younger crowd as the day progresses. Proudly, Bob admits that the bar always has donated to the AIDS Emergency Fund.

With bar hours of 6 a.m. to 2 a.m., within the last year and a half there have been more "party kids" coming to the bar in the early morning. During the day, the clientele is typically gay; at night, it's more mixed. As a neighborhood bar, the early morning has regulars, many retired and longtime customers.

The Cinch is 15 feet wide and 100 feet long, about the length of a basketball court. The bar itself is on the right as you enter. It stretch-

es 30 feet, with more than 20 barstools lined along its front. Two video-arcade games are available in the front, and an Internet jukebox. The pool tables are in the center of the bar, with wood bleachers adjacent for spectators. Rest rooms are in the back, along with three pinball machines. Out the back, a patio invites conversationalists. Many who come to the bar do so for this reason, the ease with which a pleasant conversation will take place as a matter of course.

So if you want to be certain of finding a pleasant environment for a drink and socializing, think about dropping by the Cinch on Polk. When we did, Mike Brown, a veteran of 11 years, was bartending. His barback was Eric Berchtold, more popularly known as Lucy Borden when in drag. Eric has been with the bar for about a year and has just become the new bar manager. He also does all their decorating now: Christmas, Valentine's Day and Mardi Gras. If you go there, you'll find a fun place and a good time. Enjoy! ▼

The Cinch, 1723 Polk St. Open 6 a.m.-2 a.m. DJ music every night from Wed.-Sun. Visit www.thecinch.com for schedule. (415) 776-4162

Live action

by Gregg Shapiro

Live albums are a confusing creation. First, I have to wonder what the appeal is for listeners, unless they were actually in attendance when the recording was made and want a legal souvenir. Even artists who are renowned for being stellar live performers (see Joan Armatrading) often fail to capture that magic when recorded in concert (see Joan Armatrading).

Take David Bowie. One of the key elements of a Bowie concert is the visual component. Since live discs such as the expanded and reissued *David Live* and *Stage* (both on Virgin/EMI) are of an audio nature, that aspect of the live performance is absent. In fact, what both of these discs seem to indicate, at least from a sonic standpoint, is that Bowie is a rather staid live performer. Anyone who has ever seen him live knows that isn't true. He can be cold, distant, and detached, yes; but not staid. Recorded in Philadelphia in 1974,

David Live, featuring David Sanborn on saxophone and backing vocals by Luther Vandross, was a clear indication of the glam-meets-soul direction Bowie was later to move. The Latin sane rendition of "Aladdin Sane" is an especially good example of Bowie's musical capabilities. "Stage" is a tougher nut to crack, as it is comprised of a number of songs from Bowie's '77 masterworks *Low* and *Heroes*, two collaborations with Brian Eno that reinforce how difficult it can be to translate studio wizardry to the stage.

Fellow sexually ambiguous Brit Morrissey is also hitting his audience with a double-live whammy. I wasn't at the show where *Live at Earls Court* (Attack) was recorded in December 2004, but I was there when he played the Aragon Ballroom in Chicago in October, and the show was so amazing it brought my friend Aldo to tears on a couple of occasions. Confident and comfortable, Morrissey took possession of the stage from the moment he strutted out onto it, in front of Las Vegas-sized letters flashing his

name. He didn't rest until the end, regaling his devoted following with Smiths tunes and numerous selections from his lengthy solo career. You can actually get a feel for what I'm talking about on this lively live recording. The live DVD *Who Put the 'M' in Manchester?* (Attack Films), filmed in May '04, contains a selection of numbers not found on the live album, and also supplies the visual factor.

I never attended a Bobby Darin concert, he died when I was a child. But I do remember seeing him perform on various TV shows, and he possessed a natural ease holding a microphone, standing on a stage in front of an audience. Recorded in Las Vegas in February '71, two years before his death, *Live! At the Desert Inn* (Concord) is remarkable because, aside from the Bobby Darin songs that you might expect to hear on a recording such as this ("Mack the Knife," "If I Were a Carpenter") there are compositions by Laura Nyro, Carole King, James Taylor, The Beatles, and Bob Dylan. ▼

Porn

◀ previous page

four-way is the incest part, pretty excitingly performed by Williams (cut) and Rod Barry (uncut), plus friends.

Throbbing hood

Then we reach the Pierre Payoff, a retelling of Little Red Riding Hood called *Through the Woods* (FVP 157). It's only faux-clever as it jumbles several other fairy tales into the mix, but Mr. Fitch makes quite a fetching Hood. The first scene's pretty gung-ho, but is badly edited and stumbles in its performers' personalities. DC Chandler seems to be preying on Pierre, who may be slutty but is sincere.

Then there's an entirely resistible paddling fantasy for a Headmaster and four students, followed by a decent bout for Pierre with Tristan Adonis. Pierre's coming into his own. "Let's get in the back of the truck so you can fuck me," he orders. Some plot meandering brings us to the cabin of the Three Bears; and, as Pierre naps, Jason Adonis, Bobby Williams and Colin O'Neal have a pretty heated session. In the previous scenes, the performers were either playing roles, or, like Tristan, were too low-key. In this one, the guys feed off each other's sexuality. Even the generally stolid Jason gets excited, rising with friends to a trio of all-star orgasms.

Then we see what can happen when stars collide. Pierre's Big Bad

Wolf is none other than Gus Mattox, and this dad and his boy sizzle. The chemistry is explosive. Pierre's so forceful that even Gus, that old sword-swallower, gags on his face-fucking, and you'll have to hold on when Pierre starts fingering himself as Gus sucks. "I'm getting it ready for you," Pierre whispers. What follows is wild, sweaty and screaming. Gus delivers a raunchy and loving fuck, Pierre's libido is as unrestrained as his vocalizations, and he goes nuts when they cum.

Chi Chi LaRue was the director-for-hire on all three movies. Andre Adair's skilled videographer on the first two thankfully avoids the angled camera shots that disfigure the movies Ms. LaRue makes on her own turf. www.falconstudio.com ▼

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PERSONALS



Amid the crowds at St. Peter's Square.

Mama Roma bids farewell

Report from our arts correspondent in Rome

by Will Shank

The incessant whirring of helicopters overhead was the only sound to be heard between the musical interludes of the mass and the frequent "amens" from the crowd, once the funeral began. Like a flock of overgrown hummingbirds, the copters had hovered over our neighborhood for almost a week, reminding us every day that Rome was Big News. The Janiculum hill, where we live, is about a mile from Vatican City, and it was also one of the few direct routes into and out of the papal state for the limousines of the visiting dignitaries and cardinals who were coming to pay their last respects to Pope John Paul II. Fleets of Roman carabinieri watched the nearby intersections, with their stately embassies and elegant villas hidden behind ancient walls.

But mostly, down in the Vatican, there were the masses. Millions of the faithful and the curious had begun to pour into Rome to be a part of the upcoming event as soon as the death of the Pope was announced. We had given up on being able to enter St. Peter's Basilica, as friends returned with discouraging tales of waiting in line for up to eight hours, only to be turned away in the middle of the night. On Thursday, without press credentials, we were able to get only as close as the nearby Castel Sant'Angelo, a few bridges down the Tiber from Vatican City. On Friday, we decided to elbow our way into the outdoor funeral, against all odds.

Our persistence paid off, and following a tall and authoritative-looking Spanish priest waving a newspaper, we pushed our way through gangs of visiting Roman Catholics who had come from France, Spain, Germany, and especially Poland. Never before had Rome been so well-prepared for such a mob. The crowd control was unbelievably well-organized. Room-sized blocks of plastic water bottles were placed at every other intersection for miles around. Se-

curity volunteers from as far away as Turin and Venice lined the streets and bridges, helping to maintain order among the zillions of confused visitors. Organization is definitely *not* a well-known Italian trait, but perhaps the Jubilee year 2000 had taught Rome a few lessons. The mob was peaceful, and except for a few bottlenecks as the crowd strained to get as close to St. Peter's Square as possible, there was very little shoving.

We staked out a small patch of "sanpietrini" (the small, square cobblestones named for St. Peter's Square that make the streets of Rome so lumpy) on Via della Conciliazione, one of Rome's ugliest memories of Mussolini. Our spot had a view of two giant screens, and we waited for the long Latin mass to begin. My family happens to be of the school that considers the Roman Catholic Church at least as evil as Bush's America or Berlusconi's Italy, perhaps more so because of its longevity. But regardless of one's opinions of the Vatican and this particular Pope, it was impossible not to be moved by the impact of JP2 on the many people who loved him. And he did tell Dubya that his war on Iraq was stupid, at least twice. A high point in the morning came when Bush first appeared on the giant screens, prompting widespread booing from Americans and whistling from Europeans, which is *not*, I repeat *not* a compliment in Italy. The press has widely overlooked this rather shocking decorum at a funeral.

By mid-morning Friday, the crowds had dispersed, and by afternoon, most of the diplomats had gone home. Today, Saturday, the helicopter swarm is gone. Until the columns of black and white smoke appear over the Vatican later this month, R.I.P. Roma. ▼

Contributing arts writer Will Shank, his husband U.B. Morgan and their daughter Stassa are in residence at the American Academy in Rome for six months.

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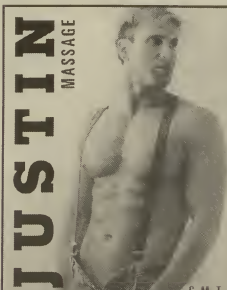
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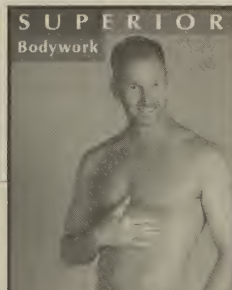
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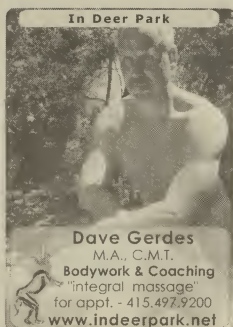
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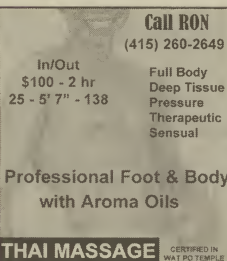


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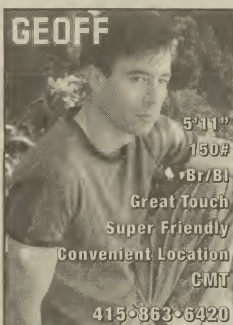
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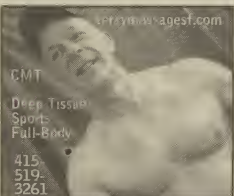
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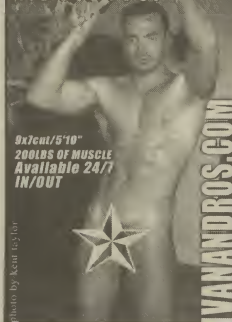
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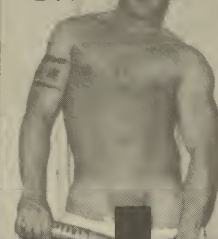
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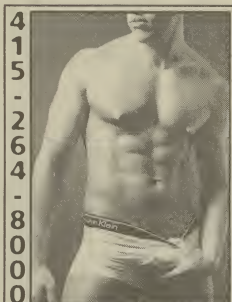
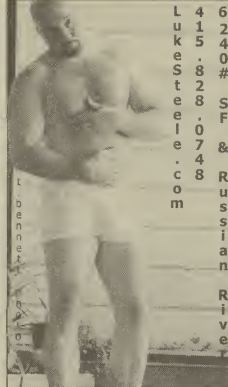
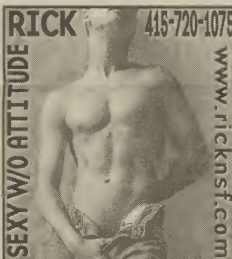
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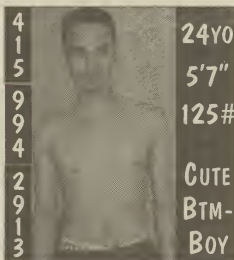
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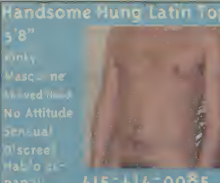
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IS THIS TOO BIG? 7 YEARS AND ALL YOU GOT WAS
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COLOR, that's right, **COLOR!**

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Elsa Darling, Guess what? The 'Personals'
section in the B.A.R. are now in color!
Isn't that just the most!



Oh, David, that's fabulous.
But, um, dear...why are you reading
the personals in the B.A.R.???

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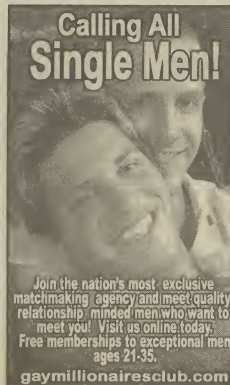
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E18

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E04-06

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Cowboy 18-25 Bottom With Tight
Blue Old Wranglers That Wants To
Play. Please Mail Back Rod at #240
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95407-4962

E15

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PARTING GLANCES

Fetish Ball - 3/12 - James
It was your birthday. Let's finish what we started!
- Marc ☎ 71512

SEEKING RELATIONSHIP

Looking 4 Masculine Puerto Rican
I am Latin Mex/ta. mix 40yrs old. H: 5'08
W: 160 Lean athletic body. Versatile nice ass.
HIV+ healthy. Husky gkying you: Puerto Rican,
30-45yrs, slim-medium body. N/D or heavy
drinkers. Versatile/size doesn't matter. ☎
71525

Cigar/Pipe Smoker Seeking Same
I am seeking man who is looking for cigar/pipe
smoker who enjoys affection, oral pleasures.
Peninsula pipe club meets 1st saturday ea. month.
☎ 71527

Nice Musc. Caucasian Seeks Asian
Works out 4-5 days a week, 47yrs, seeks a smooth
in shape Asian to date on a reg. basis. I'm reli-
able, disease free, clean and passionate. Pls, no
flakes, bar files. ☎ 71523

Best Buds
Masculine Italian topman ISO another masculine
buddy to "hang" with. Drinks, dinner, movies,
flea mkts, travel (vacations) etc. Look, age, top
or bottom not important. ☎ 71518

Handsome & Healthy Pos Man Seeks Same
GWM 43 - 165lbs - nice body good looks seeking
healthy HIV+ GWM/GLM - no smokers or heavy
drinkers - pot ok. ☎ 71514

SEEKING ADVENTURE

Versatile Boyish Asian
Seeking Smooth Gym Toned White Male Under
40 TO Massage And Mutual Oral And Jerk Off On
A Regular Basis. Blond A Plus. ☎ 71532

Mutual Oral Buddy
Slim W Male 58yrs HIV- Seeks Hung Whale
50yrs + For Mutual Oral Massage ☎ 71531

No Strings
Young Submissive Passionate Bottoms 18-35,
Males 35-50 Must Be Buff Muscle Hard Body
Builder Or Slim. I'm Aggressive Dominant Top,
8.5" to 9" x 7.5" Round. Latinos, Asians, Mid-
dle Eastern, Black. ☎ 71530

Spank Your Butt
Hot, masculine top, 38, 5'11" 175#, seeks well
built bottom with nice ass for over the knee spank-
ings, role playing and plowing your ass. ☎ 71524

European Seeks Pleasure Top
Bi-sexual Latin/Caucasian seeks uncut gentle men
for adventures of safe sex-n-role playing. Cau-
casian men a plus. I am HIV-. ☎ 71526

I Need Someone Bad!
Are you bad? Happy, healthy, horny senior
(70yrs) GWM masculin top (not versatile) needs B/C
W Masculine submissive with a nice ass small to
x-large ok (size doesn't matter here). over 40
please. ☎ 71520

Horny Old Men
I'm looking for much older men over 60 who enjoy
a lot of slow, sensual oral pleasure. I'm a 48yrs
WM, 6', 165lbs dark hair. Husky/heavysset,
bearded, non-gym types a plus. ☎ 71515

Rim Service Wanted
WM, horny, mid-40's, hairy, shaved head, 6',
160, lean-athletic, needs my clean hairy asshole
sucked, massaged and? All HIV+ Age/Race O.K.
☎ 71516

Bottom HIV+ ISO Hot Top Man
Shoulder length brown hair, 6'1", 179, ISO Br,
Br Top who can take control while we reach a
level of pleasure and search for more. A buddy
only/hot sex a must. ☎ 71509

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Team once got entre German team to defect guess
how? Your dick never had it so good! ☎ 71528

2005 Drag Queens Trilogy 69 69
Me Mr. JC 57 - ISO all drag queens (21-40) for
oral sessions. F + T 69 - French Greek No
Drugs/Pretty Lips/Tight Asses
☎ 71529

I Want A Guy With Huge Nipples
I'm muscular w/great pecs, wishes to date/service
a guy w/huge, thick, protruding nipples. I'm seri-
ous, clean, disease free. Please, no B.S., one
night stands ☎ 71522

Seeking Boy To Sit On My Butt
Looking for boy, especially 18-26, to wrestle
clothed and nude and to sit on my butt a lot and I
will worship you. Me 40s 6' 200lbs.
☎ 71517

POZ Ass Freak
40, 5'8" 190 blk Freak rim ass long session while
watching videos. Into toys, fisting and role play.
Seeking weekend playmates. ☎ 71513

Rimmer Looking For Tops
Asian 40ish btm looking for tops 40-55 for nasty
hot fun, early morning or afternoon. Needs to ser-
vice a top man orally front & back, body worship,
role play, and plowing my ass too. Herbs & aroma
ok. Any race. ☎ 71510

Looking For Serious Nipple Workout Buddy
50yr old, stocky 220# serious nip pig w huge
erect nips. Brn, brn, salt & pepper moustache.
Into studs w huge nips, muscles & pointed cowboy
boots! ISO dominant, muscular nip workout boudy
for serious nip workout sessions! Smoker a +
☎ 71511

COUPLES

Gay Older Male Wants To Be Massaged
Single Male Lking for a couple to massage me
naked inside my apartment ☎ 71519

OTHERS

Full Body Massage Wanted
by attractive, in-shape, smooth experienced or li-
censed Asian male on a regular basis. I enjoy hav-
ing every part of my nude body massaged includ-
ing my chest, back, legs, feet, buttocks, etc. Flexi-
ble times, incl. mornings, afternoons, weekdays.
No pay only. ☎ 71521

BAR TALK PERSONALS ARE FREE!**CATEGORY**

- Parting Glances ☐
Seeking Relationship ☐
Seeking Adventure ☐
Lesbian ☐
Fetishes ☐
Couples ☐
Others ☐

Headline, 30 characters maximum

Write the rest of your ad here, 30 words maximum

MAIL FORM TO: BAR Talk, Bay Area Reporter, 395 Ninth Street, San Francisco, CA 94103

You must use this form to submit ads. Deadline for ads is **TUESDAY at 5 PM**, for the following week's issue. New ads run for three consecutive weeks. You will be notified by mail with information on how to leave and retrieve messages from your mailbox ad. Print clearly. No ads will be accepted without valid address, telephone number and legible text. The Bay Area Reporter reserves the right to edit ads. **One ad per customer per week.**

Name _____ Daytime Telephone _____
Address _____ Evening Telephone _____
City _____ State _____ Zip _____

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- Voice Mail

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E16

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models-sf@treasureislandmedia.com
To Arrange An Interview.

E15

OLDER MEN WANTED

4 XXX videos and modeling. Only 55+ men and their admirers. Good pay call mark 626-473-2765 or modelsf@older4me.com

E19

FACTORY VIDEO

You - Hot, 18-35, in shape. Like sex & showing off+ Making \$\$\$. Call now for an interview. Also looking for bears. Call us at 415-777-9070.
www.factoryvideos.com

E15

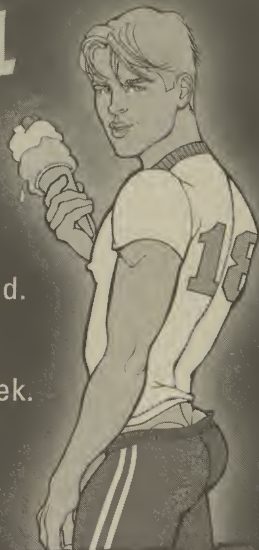
XXX WEB

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E24

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PERSONALS ORDER FORM

Indicate
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Payment must accompany ad.
No ads taken over the telephone. If you have a question, call 415.861.5019.
Display advertising rates available upon request.

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Minimum \$10 charge on Visa and MasterCard.

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3-Digit Security Code Expiration Date

Signature

Name

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Number of Issues

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